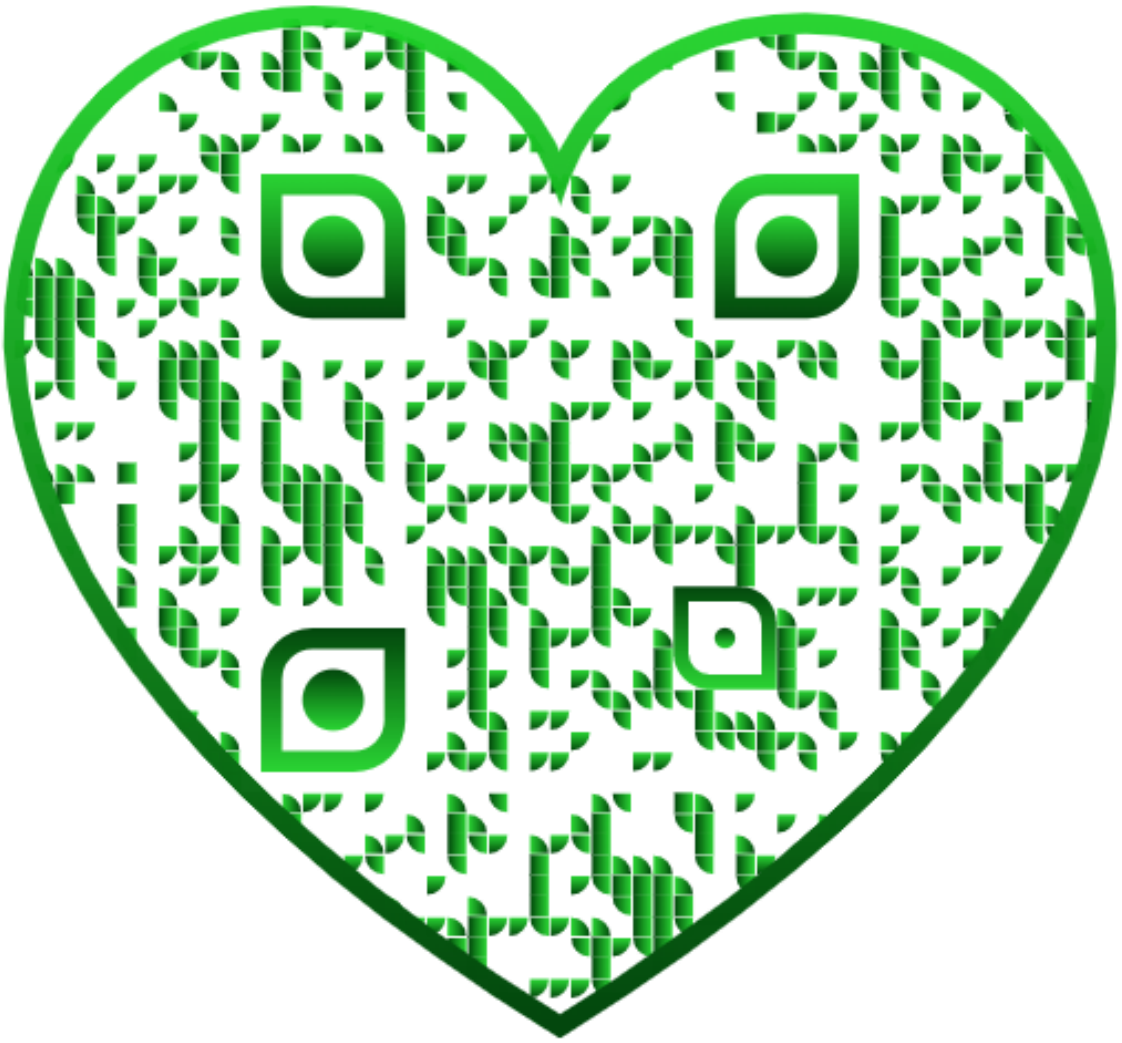
Judith Page
Ken Biles

Invoking the Egyptian Gods



Judith Page
Ken Biles

Foreword by Alan Richardson

INVOKING THE EGYPTIAN GODS

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FOREWORD

Judith Page has spent more time working with the deities of ancient Egypt than anyone I know. Hers is not the cutesy, pretty-pretty, insufferably "nice" approach which blights so many books on this topic. She meets the darkness within these deities head-on. She does this because this is where the gems are hidden; this is where true gnosis and healing can be found.

When affecting to invoke these multilayered and elusive energies, too many writers do little more than use bad poetry to summon up the more precious aspects of their own egos. Judith's work, however, contains hidden levels and buried messages from the First Time and beyond. It will allow you to leap directly into the powerful undercurrents of Egyptian magick and puts you at risk of being changed forever.

Believe what I say: this is the real thing...

—Alan Richardson
Wiltshire, England, 2010

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PREFACE

The ancient land of Khemit (Egypt) was blessed because it was created in the image of heaven. To be more precise, everything governed and that moved in heaven descended to Khemit and was transformed there. According to the ancient Egyptians, this land was the temple of the whole world where the gods came down to walk with man.

It should be pointed out that, for the most part, the indigenous people who inhabited Khemit in its infancy conceived the early places of worship. They would have gazed in awe on the ever-moving bodies in the heavens above them, and, in those marvelous phenomena, recognized the creator who ruled the world.

In time, early man built houses of worship that were mere huts of plaited wickerwork; the front of the roof was decorated with projecting wooden beams with a few short posts and two high poles attached. The altar consisted of a reed mat and, for celebrations and festivals, simple floral bowers were erected.

Primitive as these early places of worship may have been, they were the footprint of the great religious structures that would be inherited by Egyptians of historical times: the monuments of Khufu, Amenemhet, and Rameses ll. They would be known as the “god’s mansion,” home of the god or goddess, sacred spaces that were permanently consecrated for all time.

It is within the god’s mansion or temple that we find the link between the macrocosm, the great world, and the microcosm, man viewed as the embodiment of the universe in miniature. The temple, therefore, was a stage on which meetings were
performed between the god, or Neter, and Pharaoh, who represented his subjects.

The Egyptian temples were beautifully and reverently painted by artisan priests, the colours and bas-relief were all dedicated to the Neteru. But the

temple should not be viewed as an art gallery where forms were displayed as mere decoration; instead, we must try to view it as the connection between form and function. The temple was a machine, a powerhouse for generating divine energy for the benefit of one and all. It was the place in which cosmic energy came to dwell and radiate to the land of Khemit and its people. In various ancient Egyptian texts, the temple or pylon is described as follows:

> *... as the pillars of heaven, [a temple] like the heavens, abiding upon their four pillars ... shining like the horizon of heaven ... a place of rest for the lord of Neteru [the gods], made like his throne that is in heaven ... like Ra when he rises in the horizon ... like Atum's great house of heaven.*

We must look, too, upon the harmonious power of the temple plans, the images engraved on the walls, and the forms of worship that all lead to the same goal—a goal that was both spiritual, as it involved setting superhuman forces in motion, and practical, in that the final, awaited result was the preservation of the country's prosperity.

Wealthy pilgrims who visited the temples and shrines could buy statues of gods, which the priests would dedicate within the temple. The donors of these statues hoped that buying and dedicating these figures in the temples would help them communicate with the gods. At one time, inscriptions would have been carved on the base of these figures, but unfortunately, as many of these statuettes were made of wood, they have not survived. An example would have been:

> O Horus the Child who is in Mendes, give life, health, a long lifetime and great and perfect old age to Ptah-tef-nakht
>
> —Statue of Horus-the-child, British Museum, London. The inscription runs around all four sides of the base, revealing the statue was originally dedicated in the northern city of Mendes.

So the temple was indeed considered to be the home of the god and did not function like the temples of other cultures, where people could come

and go more or less as they pleased. These temple precincts were the domains of the god, who was believed in actual fact to be resident. The relationship between the average Egyptian and his god was nevertheless an intense one.

The worshippers were never allowed farther than the outer court; instead, at a back door behind the main building, they could hand in clay tablets on which they had scribbled prayers and questions, or they could whisper their troubles to an attending priest who usually provided the questioner with an answer.

Only the pharaoh and appointed high priests had access to the innermost shrine of the temple, where the sacred rites and ceremonies were performed and invocations were made to the gods.

The Egyptians were far from having a primitive polytheistic form of religion; they were practicing the highest form of monotheistic mysticism.

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INTRODUCTION

In the beginning was the Word, and the
Word was with God, and the Word was God.
JOHN 1:1

Invoking the Egyptian Gods is both spiritual and practical. Not only will this book be an aid to the advanced practitioner, it will also be a valuable learning tool for those who are just beginning to practice invoking.

Throughout the book, you will be calling on many gods and goddesses based on ritual invocational rites. There are very few times in ritual when you do not invoke gods. But, before you can invoke a god, you must first know just what it is that you are invoking. Each chapter is accompanied by a brief outline explaining the meaning and purpose behind each invocation. Our invocations and meditations are not empty verbalism; they greatly enhance and enrich our lives as we enter into the realm of the gods.

Working with the energies of different Egyptian gods can be powerful and enlightening. They can also restore a sense of calm, balance, and harmony within. There are many ways you can work with these ancient gods, and many reasons for doing so. For example, you may be faced with an upcoming event in your life for which you could use some support and encouragement, and connecting with a powerful god can help bring these elements to aid your situation.

The goddess Sekhmet and the god Khonsu both possess healing qualities, and depending on your circumstances, invoking them will help channel the healing process. Whatever connection you make, you may find that the association is in itself very healing and empowering.

Sometimes there are situations where you have lost or given away your power to someone or something. Invoking particular gods can help connect

you with inner forces, thereby establishing boundaries and restoring assertiveness.

By the act of invoking, you are communicating with the god using words, thoughts, and feelings, and you are open to receiving any messages.

Through the use of invocations, we are also attempting to create a "stargate" to pass through, whereby we can communicate and aspire not only to become one with the gods again, but to enter into other dimensions. We are also attempting to reveal through invocation how an ancient Egyptian would interact with a god. Using the ancient Egyptian language, you will "summon" or "call up" the god through the use of speech.

Why in Egyptian, you ask?

The Egyptians claimed the gods, or Neteru, gave their language to them directly from the Spiritual World. Like all languages, ancient Egyptian has similarities and roots shared with some other ancient languages. However, it was believed that the very sounds that make up the language are themselves "powers," and that claim should not be dismissed lightly.

We already know sound has the power to break glass and pulverize rock. Sound is used to break up kidney stones within the body, without the need for surgery, and sound can make us feel happy or sad, well or ill. The power of sound is undeniable. We know that the very matter of the universe resonates with vibration. Why then wouldn't it be possible that the universe we know is created by sound, which, in its most basic definition, is just a vibration? It is our hope that future generations of scientists may yet discover that sounds are powers in their own right.

According to Jerry Clifford Welch, author of *Hebet En Ba: The Egyptian Mystical Rites,* "Egyptian 'divinity' may very well still 'speak' the Egyptian tongue," and will be listening to our utterances! It is through these utterances that we will connect with the gods.

As you work with the individual god or Neter during your invocations, you will be mindful of ritual elements, blessings, consecrations, hymns, and most importantly of all, the Neter's name. As Kagemni, the sixth dynasty

philosopher, wrote: “He holds fast to the Neter’s name and inspires others to meditate on it.”

In addition to the common name of any god, like Heru for Horus, each god had a hidden name, a name of power that the priests and priestesses used in ritual and meditation. In your first working, Path to Isis, your personal magickal name will be revealed to you, which you will use through all your invocations. It will be known only to you and the Neteru and should not be revealed to anyone else. It is said that certain secrets, once revealed, soon lose their power. Since to know the true name of someone is to have power over them, guard your secret name well.

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THE WORD NETER AND ITS MEANING

When the term “gods” is used regarding the ancient Egyptian religion, it is a misrepresentation of their term Neteru.

The Egyptians gave the name Neter to the great and supreme power, the “One God,” that which made the earth, the heavens, the sea, the sky, men and women, animals, birds, and creeping things, all that is and all that shall be.

They felt that to know this One God was to know the many faces and qualities of this entity, and the more they learned of these faces, the closer they got to the divine origin. This One God was self-produced, independant, invisible, eternal, omniscient, almighty, and immortal. Although this One God was never represented, the functions and attributes of his domain were represented in the many forms of the Neteru. The difference between the conceptions of Neter, the one supreme God, and the Neteru, the gods, is best shown by an appeal to Egyptian texts:

> *In the pyramid of Unas it is said to the deceased, Thou existest at the side of God (un-k ar kes Neter).*

It should also be pointed out that the Egyptian culture lasted more than three thousand years. This is a fact that many forget when they begin learning about the Neteru. They never seem to realize that, over time, things change, and three millennia is a very long time. They are confused when in one sentence Horus is called Heru, and Heru-ur and the later forms Harsiesis and Neferhor in other places.

Stories and gods were essential to explain events and situations that could not otherwise be explained, or to give divine right to someone or something. New gods were encountered as the Egyptians traded with new

cultures, and by combining two or more Neteru together, they found a better match for their needs at that time.

This is not unusual. One only has to look at the changes Christianity has gone through in two-thirds of that time. It is a normal part of history that people change, and so do their spiritual needs. The Egyptians simply adapted their Neteru to best fit the needs as they saw them. Understanding this will help you to retain your focus on the Neter, and not on the name used.

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INVOCATIONAL RITES

In ancient Egypt, the priests of the temples performed daily invocational rites to the statues of the Neteru. These rituals were elaborate, and were held in the morning, at noon, and at night.

In the morning, the ritual was designed to awaken the Neter, feed it, bathe it, and clothe it, while the evening ritual was designed to put the Neter to bed. Clothes, food, drink, and incense were all essential parts of the invocational rite, and each rite was several hours long with lengthy litanies read.

In these modern times we do not have the time to complete such exhaustive daily rituals. We would never leave the temple or shrine! Thus, we have developed invocational rites, which distill the essence of the rituals of the temple, so that we can honour the gods in a similar way to the ancient Egyptians, and experience and develop a relationship with the Neter while still maintaining our daily routines.

Practically all invocational rites use a few basic principles that are, in fact, truths in themselves—principles that work upon their intended subjects, even though you may not yourself be able to hear or see the "sense" of it all! Many traditions of "magick" today still use such rites—for example Kabbalah, which means "receiving"—most having been arrived at independently by cultures from different continents and ages in history. These principles should be accepted as simply working methodologies, rather than anything to "believe" or "believe in."

All Invocations occur within a sacred space that can be metaphysically drawn or created by the practitioner for the occasion, and erased or banished to "release" the powers to go on with performing the work the rite requested of them.

The ancient Egyptians were known to have employed a sacred space within their rites, where the gods were invoked—called upon and asked to

manifest themselves. This was done via ritual through the invocation of the First Time (Zep Tepi), which, according to Jung, was seen as an existence outside of this reality. It was known as *Hebet En Ba, The Egyptian Book of Rites*. In later times, the four deities, or Neteru, that represented the equivalent of the four quarters—Tuameutev (east), Amset (south), Qebsenuv (west), and Hapi (north)—were invoked to guard a sacred space.

Aleister Crowley, the influential English occultist, mystic, and ceremonial magickian and member of the esoteric Hermetic Order of the Golden Dawn, stated that "To 'invoke' is to 'call in' just as to 'evoke' is to 'call forth.'" This is the essential difference between the two branches of magick. In invocation, the macrocosm floods the consciousness. In evocation, the magickian, having become the macrocosm, creates a microcosm.

As already discussed, the universe is the "macrocosm" and the body is the "microcosm." Hence, the top of the head corresponded to the top of the universe, the North Star. Ascension macrocosmically through the heavens (often numbered as seven) to the highest heaven corresponded to ascension microcosmically of the fire-snake (Kundalini), the primal source or power that usually lies dormant in the noninitiate.

According to the philosopher Iamblichus in his treatise, *Theurgia* or *On the Mysteries of Egypt:*

> *It is through evoking higher spiritual powers by means of rites of Supernatural Magick that humans come to true realization of what they are in essence: eternal spiritual entities.*

There are two primary methods of invocation, the first being the traditional Western method that is devotional, and the second being the Egyptian method whereby the personality of the god-form is awakened from the beginning by the invoker.

Learn to recognize the connection, don't create it. The connection is always there; you are just unaware of it most of the time. Day-to-day issues and concerns distract you from feeling the connection.

Don’t worry if nothing seems to happen. Mastering invocation takes time and practice, but everyone has the ability.

Once you get to the point where you *do* recognize the connection to Deity, make your mind perfectly still and open to the divine, call out to the god or goddess you wish to invoke, and feel a shift in the connection when he or she answers.

As Ken Biles rightly says, “When you invoke a god or goddess, you are invoking part of yourself. You are communicating with that part of you that is divine.”

Invocation

1. the act of invoking or calling upon a deity, spirit, etc., for aid, protection, inspiration, or the like; request.
2. any petitioning or request for help or aid.
3. a form of prayer invoking God’s presence, especially one said at the beginning of a religious service or public ceremony.
4. an entreaty for aid and guidance from a muse, deity, etc., at the beginning of an epic or epiclike poem.
5. the act of calling upon a spirit by incantation.
6. the magick formula used to conjure up a spirit; incantation.
7. the act of calling upon or referring to something, as a concept or document, for support and justification in a particular circumstance.
8. the enforcing or use of a legal or moral precept or right.

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PRACTICAL MATTERS

PREPARATION

There are several versions of the invocation rite, but all are similar in many ways, which include:

- The ritual washing
- The wearing of white clothes
- The offering of incense
- The offering of water, food, and drink

There is, however, a practical side of invocation. Consider your own space and time. Most of us do not have much of either. Few of us have spare rooms where we can isolate ourselves for meditation or invocation. Also, many of us have to be discreet in our activities.

What might you need? We suggest you wear a plain white robe made from natural material such as cotton or linen. White was the colour of purity in ancient Egypt; wearing white shows that you are ritually pure. You can choose either to buy it or make it yourself. But it must be your robe—no one else must be allowed to wear it. You should wear it for invocation, nothing else. Putting on that robe symbolizes that you are putting aside the mundane world and stepping into the world of the spirit.

As you will be working with numerous Neteru, we suggest you wear a coloured sash or cord corresponding to a particular Neter (see list on page 25).

CLEANSING

Before doing any magickal work, we always recommend that you take a shower or, preferably, a long, hot, soaking bath. One tradition is to bless salt and mix it into the water, thus exorcising the water of any energies other than cleansing ones.

You may want to make up a small sachet of mixed crushed herbs and drop them into the bath so that you can breathe in their odours while you bathe.

Play soothing music, burn appropriate incense, light a candle, or add any other elements you like that will reinforce two primary ideas: 1) getting rid of all previous thoughts and obsessions, and 2) beginning to focus on the energies to be worked with in the upcoming rite.

When you get out of the shower or bath, put on your white robe and, without letting your mind drift too far into other topics, go straight to the place where you will be doing your invocations.

The sanctuary of the Neter was usually approached through a hall, entered via an open-air courtyard. This marked the transition from the human realm to that of the divine.

In terms of our modern lifestyle and houses, we can still emerge cleansed from the primal waters (bath or shower) and walk through the house (courtyard and hall) to enter the divine sanctuary to perform our rites (temple room).

ALTAR

Clear a surface to function as your altar. For this you will need a couple of candlesticks, a supply of candles, and something that serves as an altar cloth. You might want an incense burner.

An ancient Egyptian priest would have used an incense “spoon.” The deep bowl would have held charcoal and incense. The priest would have picked up the spoon and raised it to the nose of a statue. He would have announced that prayers and incense had reached the god.

As charcoal gets very hot and stays that way for a long time, a metal bowl containing charcoal can scorch a table, and a glass bowl will crack with the heat. We therefore suggest one made of earthenware. To keep the base of the bowl cool, put a layer of sand about one inch thick in the bottom of the receptacle, then place the prepared charcoal on the sand. For further protection of surfaces, make sure the incense burner is placed on an insulated or fireproof mat or trivet.

Remember that a little incense goes a long way. Think of a small salt spoon. One salt spoon full of incense may be sufficient for your invocation, especially in a small room. Working in a fog of incense smoke is not recommended, as it will penetrate a house or flat. Some people cannot tolerate this type of smoke, so you may want to consider using an oil vaporizer instead. In an oil vaporizer, a candle is lit under a shallow bowl that contains water and a few drops of scented oil. This will perfume a room without creating smoke and it is also less of a health and fire risk.

For those who cannot burn incense, use essential oil in a vaporizer. The pleasing smell is what is needed. If you cannot burn candles, then find an appropriate substitute, such as battery-operated artificial candles or dimmed lights.

You might want a statuette or a picture of the Neter you are seeking to contact. There are statuettes of many Egyptian gods and goddesses available, but buying all of them would be a costly business. Be practical and realistic in your expectations, and if your budget is constrained, a picture of the Neter can serve as a focus for your worship just as well. It is the sincerity of your feelings, not the depth of your wallet, that is important here.

OFFERINGS

In ancient Egyptian culture, nothing was wasted. Once food had been offered up to the Neter, the spirit of the deity entered this offering. The physical portion of the food was consumed by the priests of the temple, or in the case of festivals, given to the people gathered outside the temple. If you include food on your altar, ensure that this offering is consumed afterwards—if not by you, then by another, be it animal or person.

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RHYTHMIC BREATHING PRACTICE

Rhythmic breathing improves your chances of success in spiritual development. Atoms, the Earth, the solar system, everything in the universe has its own vibration or rhythm. The body has rhythms, too. By breathing rhythmically, you are helping your body to work as nature intended, and in doing so, you absorb a great deal more of its life-force energy.

The ancient Egyptians believed that rhythmic breathing attuned them to the rhythm of the universe; rhythmic breathing helped them establish a sense of oneness with the gods.

The benefits of rhythmic breathing are:

- Increased oxygen supply (even more than deep breathing)
- Reestablishes the body's own natural rhythm.

Rhythmic breathing, as well as correct concentration and meditation, can bring about a great change in both your physical and mental states, and serves as a step toward spiritual unfolding.

It was understood by the Egyptians that deep rhythmic breathing exercise followed the rhythm of the body, allowing the body to absorb a lot more oxygen than just normal deep breathing.

The practice of deep rhythmic breathing will allow your body to reestablish its own natural rhythm and attune you more to the cosmic rhythm. This will protect you from any negative external influences.

Rhythmic breathing is done in the same way as deep breathing, but it is timed to the rhythm of your heartbeat. Inhalation and exhalation should be done to the same number of beats, as this establishes an even rhythm. It is interesting to note that the ancient Egyptians believed that the heart

provided channels (*metu*) that linked all parts of the body together; these channels delivered not only blood, but air.

TECHNIQUE

Sit comfortably on a chair, keeping the spine straight with hands on knees, and start by taking a few deep breaths—and stop. Put the fingers of your right hand on your left wrist to find the pulse. Carefully listen to the pulse beat, and after a short while start counting 1-2-3-4 several times to the rhythm of the beats.

Continue mentally counting 1-2-3-4, 1-2-3-4, until you fall into this rhythm and can follow it without holding your pulse. Put your hands on your knees and take a deep breath while counting 1-2-3-4; hold the breath while counting 1-2; exhale while again counting 1-2-3-4.

Inhale slowly and deeply for eight seconds. Push your stomach forwards to a count of four seconds, push your ribs sideways for a count of two seconds, and finally lift your chest and collarbone upwards to a count of two seconds. This makes a total of eight seconds.

Don’t breathe out immediately; instead, hold the breath for four seconds. This is called retention.

Exhale slowly for eight seconds. For the first six seconds, just allow the collarbone, chest, and ribs to relax, so that the breath goes out automatically. For the last two seconds, push the stomach in gently to expel air from the lungs. Keep the stomach in this position for four seconds before you take the next breath.

Do the above exercise three times the first week, and add one more round each week, until you achieve seven breaths.

RHYTHMIC BREATHING WITH VISUALIZATION

The rhythmic breathing exercise is made much more potent if you use visualization while doing it. This also aids invocations.

Visualization works on the belief that an extra supply of oxygen will be directed to whatever you concentrate on. The secret of successful invocation is combining the exercise with visualization of the specific area the exercise affects.

The technique is simple. When you breathe in, visualize the life force accumulating in the solar plexus area, just above the navel, behind the stomach. The solar plexus is where the body stores its energy. When you retain the breath and breathe out, visualize the life force going to the brain. Just concentrate on the brain area.

This visualization technique achieves two things. First, it produces a reserve of energy in the solar plexus, thereby increasing your general energy level. Second, since some of the stored energy is directed to the brain, brain function and vitality are increased.

TEMPLE LIFE

Many people think that life in Egyptian temples was placid and tranquil but this is a vision seen through rose-tinted spectacles. The priests ran orphanages and schools. They ran the medical service and medicinal herb gardens. They ran festivals. They ran the death and burial services. White robes had to be laundered. Young priests had to be rehearsed, even if they were pulled from their sleeping mats at three in the morning. Older priests would need feeding after long vigils. Those who worked with the Neteru were kept very busy indeed.

Don’t be afraid of rehearsing. Invocation does not come easily to many people. The greatest magickians and high priests have all had to start at the beginning. All had to practice before they became legendary figures. They all trained and sweated in order to achieve magnificent results. Be realistic about your goals, pace yourself, and learn to see from different viewpoints, for truth can be multilayered. Remember not to lose your sense of humour amidst the “hurly-burly” of magickal activity. The gods may see fit to trip you up to deflate your ego now and again!

How often should an invocation be done? No two invocations are alike in their approach to this practice, so some method of monitoring is suggested. A diary will also be a valuable record of the development of your magickal personality, as over time you are able to chart your progress, amend working methods, and discard those that do not work. For beginners, one working per week is sufficient. Invocation is not designed to take over your life and, as with everything else, should be done in moderation. The invocations will have an impact upon your inner and outer worlds, profoundly in the case of certain deities, so cultivate patience. A seedling tended with care, love, and patience soon develops into a strong and healthy plant, just like the developing divine consciousness.

We have taken a brief look at the practical side of invocation. Let us consider the more spiritual side of working as we invoke the Neteru of ancient Egypt.

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AUTHORS´ NOTE

...the lesson that Egypt owes her most subtle, most inner beauty is to Kheper, although she owes her marvels to men; that when he created the sun which shines upon her, he gave her the lustre of her life, and that those who come to her must be sun-worshippers if they would truly, intimately understand the treasure or romance that lies heaped within her bosom.

ROBERT HICHENS, **THE SPELL OF EGYPT**

This book is only the tip of the pyramid, as so much more has yet to surface. A lot of rituals and invocations are purely ceremonial with no intent of reaching out to the god. Our work is an elegant way to approach an Egyptian god. It is also to the point, and truthfully written. We have held nothing back. Many invocations that have been written are so cosmetically perfect, offering you only a façade and never really getting in touch with the chosen god.

We have attempted to understand the spiritual and aesthetic aims of the ancient Egyptians. In short, we have endeavoured to reconstruct their creative process. Clearly, it is possible only partially to succeed in doing so. We may have an idea of what it may have been to perform invocations to the ancient gods, but as much as we try, we must accept that these were people working against a background very different from ours. We cannot put ourselves in their place, even with the help of the knowledge we have collected about their civilization.

As you utter the names of the Neteru, invoking them into your space, be mindful that you will be contributing to the ever-rippling waters that will serve as a free-flowing river for others to immerse themselves into.

We are all aware that scent has a particularly powerful effect upon the human brain and consciousness. Indeed, certain substances have carried the

human mind over the threshold of this reality and into other realities for millennia. We are not talking about mind-altering drugs, but of precious oils, unguents, and resins that have been, and still are, used in religious and magickal practices. With this in mind, we have assigned particular aromas to each Neter as, like humans, they all have an aroma that is unique to them, but unlike humans, their aroma is hundreds of times more potent.

With regard to the Neteru, their divine presence not only brings with it a compelling and sensual olfactory experience, but also an energetic imprint of the Universal Mind. What is experienced with each of the Neteru is an energetic being who is composed of molecules of light, intermingled with molecules of the particular perfume or oil we have assigned to him or her and the colour spectrum as well.

Each aroma and colour carries with it a weight of symbolism that has been reinforced over a great period of time. These are keys that are being utilized to open specific doors within the consciousness of the pilgrim. Through research and regular use of such techniques, the pilgrim will be able to access the energetic field of the Neter he or she wishes to commune with.

Table of Colour Cords and Aromas

Neter(s)	*Colour*	*Aroma*
White Isis	red	lotus, rose & orange blossom
Black Isis	same	cinnamon, myrrh & amber
Sobek and Harwer	purple & yellow	lotus, frankincense & amber
Horus the Elder	yellow	patchouli, pine, jasmine, musk & vanilla
Sekhmet	red & yellow	heliotrope
Nun	blue	none
Khonsu	blue & black	patchouli, gardenia & cinnamon
Amun	blue	jasmine, lavender & pine
Anpu	brown & black	sandalwood & frankincense
Meretseger	brown & red	honey, clove & cinnamon

Set the youth	black & red	cinnamon, sandalwood, amber & lemon
Hathor	yellow	jasmine, musk, vanilla & patchouli
Nut	blue & white	frankincense, myrrh, cypress & jasmine
Set	black & red	The air is heavy with sweet aromas like water drenching sun-hot sandstone, freshly cut hay in grasslands, sandstorms of the annual Khamsin after rain …
Osiris	black & green	honey, jasmine & lotus
Sobek	purple	violet
Ptah	blue & purple	carnation, frankincense & myrrh
Djehuty	blue	camphor, myrrh, violet & musk
Tefnut and Shu	blue & white	wisteria, camphor & peppermint
Set and Horus	yellow, black & red	frankincense & myrrh
Bastet	purple & white	jasmine & lavender

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ONE
ISIS

"Mistress of Magick"

The first mentions of the goddess Isis date back to the fifth dynasty, which was when the first literary inscriptions were found, but her cult became prominent late in Egyptian history when it began to absorb the cults of many other goddesses. She is the goddess of motherhood, magick, and fertility and was modeled as the perfect wife and mother.

She is part of the Ennead group of nine deities that were worshipped at Iunu/Heliopolis, and which consisted of Atum; his children Shu and Tefnut; their children Geb and Nut; and their children Osiris, Isis, Set, and Nephthys. Isis is one of the few Egyptian deities who has completely human features. Though she is often depicted with wings, she is never shown with the head of an animal.

Her original headdress was in the shape of a throne, the same glyph that is in her hieroglyph. Her name literally translates to "She of the throne," and it was this aspect she gave to the pharaoh, as it was through and because of her that he held power. The pharaoh was seen as the child of Isis, and he ruled by her grace.

The goddess Isis spent time among her people, teaching women how to grind corn and make bread, spin flax, and weave cloth, and how to tame men enough to live with them. Isis taught her people the skills of reading and agriculture and was worshipped as the goddess of medicine and wisdom.

The temple at Philae was the last temple of Isis to be closed. This happened under Justinian in the Sixth century CE. It was said that her priests and priestesses had the power to heal, and to interpret dreams, and that they could control the weather by how they braided their hair.

Knots were an important form of magick for those who followed Isis. It is because of this that the tyet, or knot/buckle of Isis, was so important. This symbol, which looks like an ankh with the arms turned down, meant "life" or "welfare."

Over time, Isis took over the roles of Hathor. Her headdress was changed from the glyph of the throne to the cow's horns of Hathor with the solar disc between them. Isis also took over the roles of many other Egyptian goddesses that were separate deities before.

In a well-known myth, Isis's brother Set arranged a banquet for her husband-brother Osiris, during which Set brought in a beautiful box made of cedar, ebony, and ivory. He proclaimed that whoever could fit in the box perfectly would get to keep it. Set had measured Osiris in his sleep and made sure that he was the only one who could fit the box. Several tried to see whether they fit. When it was Osiris's turn to see if he could fit in the box, Set closed the lid on him so that the box was now a coffin for Osiris. Set flung the box in the Nile so that it would drift far away.

In a state of inconsolable grief, Isis tore her robes to shreds and cut off her beautiful black hair. When she finally regained her emotional balance, Isis set out to search for the body of her beloved Osiris so that she might bury him properly.

She found the box in a tree in Byblos, a city along the Phoenician coast, and brought it back to Egypt, hiding it in the swamps of the Nile Delta. But Set, when hunting at night, found the box. Enraged, Set chopped Osiris's body into fourteen pieces and scattered them all over Egypt, knowing that the crocodiles would eat the pieces. This would assure that Isis could never find Osiris again for a proper burial. Isis and her sister Nephthys went looking for these pieces, but could only find thirteen of the fourteen. A fish or crab had swallowed the last piece, his phallus, so Isis made him a new one with magick, using gold and wax, and put his body back together. Inventing the rites of embalming, and speaking words of magick, Isis brought Osiris back to life again.

With this new body they conceived Horus. With a son to keep Isis company, Osiris was free to move to the Underworld and reign there.

It is in this myth that we see all three roles that Isis is known for: healing, magick, and fertility.

It was said that the tears of Isis caused the annual inundation of the Nile as she grieved for her dead husband, Osiris.

It was through mating and impregnating herself with Osiris, that she took the role of goddess of the dead, and of funerary rites. As Plutarch writes of Isis:

> *... she is both wise, and a lover of wisdom; as her name appears to denote that, more than any other, knowing and knowledge belong to her.*

Isis, in the form of the mother of Horus, is often seen as a precursor to the Virgin Mary. Paintings of the Virgin Mother with her infant son almost universally have the same imagery as Isis nursing Horus. Most Egyptologists agree that the image of Isis with Horus influenced the iconography of Mary with Christ.

Isis gave birth to Horus in the swamps of Khemmis in the Nile Delta. Here she raised her son in secret and kept him far away from Set. Horus later defeated Set and became the first ruler of a united Egypt. Isis, as mother of Horus, was by extension regarded as the mother and protectress of the pharaohs. She was worshipped as the divine mother goddess, faithful consort of Osiris and dedicated mother of Horus.

It is this role of perfect mother and devoted wife—the ultimate feminine—that best embodies Isis. She is the protector of her children, including the pharaoh, the partner of her husband, and the creator of life. She is subservient to no one, following her own choices to decide what is best for her.

Isis is one of the most powerful goddesses of any culture, yet she is also one of the most compassionate. When she loves, she loves without reservation. When she wants something, she pursues it with all the

resources at her disposal. She is driven yet retains full control. She is every woman.

These two invocations to Isis will bring you close to both aspects of the one persona.

INVOKING ISIS

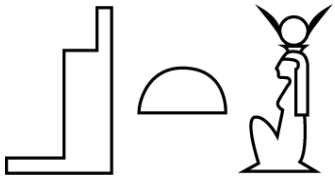
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two white candles, a statue or picture of the Neter (optional but very useful).

Preparation:

Don your white robe and tie a red cord around your waist. This will be in respect of Isis, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the goddess, and place it back on your altar.

Meditate for a while on the hieroglyph of her name:



Is-is

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.

I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Pause before beginning the invocation. Visualize each word as you utter it. Breathe it into life, invest it with passion. Each is a rhythmic element combining to form a powerful symphony. Imbue your call with such beauty that the goddess cannot help but to respond.

Invocation:
Hail to thee, O Isis!
Hail the mother of Horus!
I come as a pilgrim on your path,
Bless me, Majesty.
Allow me to see through the blue haze that
surrounds you.
Bestow upon me the gift of smell.
Fill my nostrils with the aromas of lotus, rose,
and orange blossom.
I drink in this fragrance and am dizzy with delight.

I behold thy heavenly presence as you appear before me,
Thou who sits upon a throne of royal purple.
Hail to thee, O Isis.
Hail great goddess who appears before me,
I tremble at your presence.

I feel my robe gently moving in the air as Nekhbet the vulture goddess
slowly flaps her wings above me.

Isis, allow me to look upon you, O gracious one.

The liquid blue of your kohl-rimmed eyes survey me,
Your carmine-coloured lips smile upon me,
And your face shines like a thousand moons.
Your beauteous face radiates love for me.
You inspire comfort, communion, and harmony.
My fears fall away this very instant.

Hail to thee, Horus.
Hail to thee, O child of the goddess.
I behold you as you nestle against your mother's left knee,
I behold you, O golden skinned child,
Thou who wears the side lock of youth.

With just the pressure of your tiny right toe,
You control a red serpent.
I regard the contented smile on your royal lips;
Is it the knowledge you control?
Or the power you have over the snake?
O that ye may impart the knowledge of this power to me.

Pause and contemplate this scene and say:

Ar eq-kua er seta
Ah eh-he hah Tet hru ent Iset,
Nuk kshesev neseni t'a pa ma-ehti.

I have entered into the sacred mysteries
And standing behind the throne on the day of Isis,
I drive back disaster: sail forth the right and truth.

Great Isis, I pray thee,
Speak to me of thyself, so that I may learn more of thee.
Open my ears so that I may hear your sacred voice.

"I am she who triumphed over death to bring my beloved husband-brother back to life. I am mistress of the sun and daughter of the lord gods. I am wife of a king and carried the young god within me to this sacred place and gave birth to him. I am Isis, great mother of gods, and Queen of the Mammisi. Look upon me as I truly am, unfettered by your hopes and fantasies. I have lingered in the shadows watching you shape and unshape me, age after age, an empty image not worthy of my name."

I am Power,
I am Love,
I am Eternity.

"Remember this, my child. Through me shall you find the greater mysteries of life. I speak of many things that are known and unknown, my breath to your breath, my heart to your heart. Take up the goblet and drink heartily the elixir of life. Feel the serpent of knowledge as it entwines itself around your arm."

At this stage, you may want to take some personal time with Isis for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with the Neter. The important part of this stage is to open your heart to her, and enjoy her presence.

Take the goblet from the altar and say:

Great goddess Isis,
In perfect love and perfect trust I drink.
As I drink, I feel the energy surge through me,
I see the great land of Khemit roll out before me,
Let this serve as a pathway to open my psyche.
Let my soul be stirred.

Move closer to the incense and say:

I inhale the incense,

I inhale the very breath of Isis,
Who has made it holy by her presence.
May the wave of pure harmony wash over me.
I listen to my inner voice as it says:

> *"If the essence and perfection of all good are comprehended in the goddess, and if I adhere to a more excellent nature, I will always obtain a union with her, the contemplation of truth, and the possession of intellect. For a knowledge of all the gods is accompanied with a conversion to, and knowledge of, myself."*

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

[contents]

TWO
THE BLACK ISIS

"Mistress of the Dark Side"

Black Isis is the polar opposite of the goddess Isis that everyone knows. This is not to say she is evil. Most people, because of how they were brought up, believe that black equates to evil. This is not the case. Black is simply the opposite of white.

Where the White Isis that is most often talked about is kind, gentle, nurturing, and compassionate, Black Isis can seem cold and uncaring. This is the aspect of the goddess that is focused inwards, upon herself. This is that part of the goddess that is driven to obtain a goal, or achieve justice, to the exclusion of everything else.

When Set killed Isis's husband-brother Osiris, Isis, in her grief, searched the world for him, letting everything else drop. After finding Osiris and restoring him to life, Set killed Osiris again, this time chopping him into fourteen pieces, scattering those pieces all across Khemit. Isis again searched for Osiris, to the exclusion of all else, until she found all the pieces but one, and was able to bring him back to life again.

Black Isis embodies this narrow focus on a single goal until it is obtained, especially if that focus is emotional and causes other important parts of your life to be neglected. This neglect usually results in paying some price in order to set things right again. The deepest grief is where you will meet Black Isis, and look into her veiled face.

Black Isis is the wise crone, who has been with us since the beginning, and has gained the wisdom of long life experience. She is the one who is called when justice must be met. She is judge, jury, and executioner. She is the authority that determines what wrongs you have done in your life, as well as what wrongs have been done to you, and by whom. She is the one

who assesses the price that must be paid in order to rebalance the scales of justice, and she is the one who accepts payment in full.

As with other dark goddesses such as Kali, Black Isis is a fearsome site to behold. Few are those who can face her head-on, without flinching. You can call her to claim justice from another, but understand that you will be judged as well. She is absolutely fair, requiring that you repay all wrongs you have done, in order to grant you the justice you seek.

Black Isis is a transformation goddess. She transforms through destruction, killing off the old, to make way for new life and growth. This type of transformation is anything but painless, but for those who can endure it, the pain strengthens and renews. When Nietzsche said, "That which does not destroy us, only makes us stronger," the transformation of Black Isis is what he was talking about.

When your life seems to completely fall apart, when you've lost your job, your home, and the person you love most in the world, this is the transformation of Black Isis. She never takes everything you have, but she takes what you value most as her sacrifice. It isn't just one thing that she demands in tribute; it is everything you value most.

Even though she takes the things that you value most and don't wish to give up, it is a willing sacrifice. If it weren't, you would have taken the necessary steps to do whatever it would take to keep from giving those things up. You always have a choice, even when the goddess demands payment.

It is the strongest emotion that drives Black Isis. Refusing to see the point of view of a mate, always needing to be right, refusing to accept that the harder you grip, the more slips through your hands—these are the proper ways to give your sacrifice to Black Isis. Each time you hurt another because you can't stand to lose, when you alienate someone you care about because you can't admit you may be wrong, you come that much closer to offering your most valued possessions in sacrifice.

Still, there must always be balance. With this sacrifice you are able to grow stronger and wiser, but it takes time. Black Isis is the hard life lessons

that we all must learn. She is the emotional pain and suffering that we must endure if we are to progress in our spiritual journey. Only with this transformation can we heal the emotional side of ourselves and be whole.

Invoking Black Isis is a pass-or-fail test. There is no middle ground. You either survive and grow stronger, or you don't. When you find that you have invoked Black Isis in your life, talk to her, and examine what you did to cause your sacrifices. Look deep inside yourself and accept the wrongs you have committed, and accept that you did so of your own free will.

Only by recognizing your faults and taking responsibility for them can you forgive yourself, and move on. No one can make you feel jealousy or rage; only you can cause that within yourself. The healing begins once you accept your role in giving your sacrifice to Black Isis. Take the time required to search your innermost feelings. Find the root cause of all your pain and sorrow. Then and only then can you find a solution that will allow you to learn the lesson so that you never repeat it again. Those who only treat the symptoms of the root cause are doomed to repeat their invocation to Black Isis until they do what it takes to fully learn the lesson she has to teach.

As all things in our reality have positive and negative polarities, so too does the feminine icon Isis. All souls contain a side that is in the light and that is in the dark. This reflects the emotional aspects of the third dimension: love, fear, and hate. Isis is a metaphor for the feminine aspect in all of us. Therefore Isis is portrayed as having dual aspects of light—the goddess—and dark, which links with magick, illusion, time, and alchemy of consciousness, and the Trickster. Coming from Egypt, she would be portrayed as a dark-skinned woman, though in modern times she is fair. All feminine archetypes in all mythologies are linked to one soul, be they goddesses, priestesses, Mary, aliens, entities, etc. They are all the same soul essence. Isis was a magickian, possibly the archetype for the High Priestess of the tarot. She learned her magic from Thoth, although according to some legends she obtained her powers from Ra himself by tricking him into revealing his name to her, thus acquiring his full magical knowledge.

The ankh (*crux ansata*), the looped cross of Egypt, which Isis carries as supreme initiatrix, may account for some of the oddly shaped sceptres carried by the Black Virgins who, like Isis, often favour the colour green. Their greenness and blackness points to the beginning of the opus, whose secret, according to alchemists, is to be found in "the sex of Isis."

The Templars, imprisoned and awaiting death in the Castle of Chinon, composed a prayer to Our Lady acknowledging Bernard of Clairvaux to be the founder of her religion. In addition to the numerous hymns and sermons he addressed to her, he wrote about 280 sermons on the theme of the Song of Songs, the epithalamion of Solomon and the Queen of Sheba, whose versicle, "I am black, but I am beautiful, O ye daughters of Jerusalem," is the recurring refrain of the Black Virgin cult.

It is in this invocation that your secret name will be revealed to you. It will be known only to you and the Neteru, so guard it well.

INVOKING THE BLACK ISIS

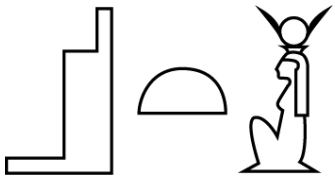
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two dark red candles, a statue or picture of the Neter (optional), a small empty wooden box (optional).

Preparation:

Don your white robe and tie a red cord around your waist. This will be in respect of Black Isis, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the goddess, and place it back on your altar.

Meditate for a while on the hieroglyph of her name.



Is-is

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.
Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Pause before beginning the invocation. Visualize each word as you utter it. Breathe it into life and invest it with passion. Each is a rhythmic element combining to form a powerful symphony. Imbue your call with such beauty that the goddess cannot help but respond.

Invocation:
Hail to thee, O Black Isis,
Hail dark daughter of the gods,
Initiator into the veiled mysteries of Life and Death.
Obsidian stargate, what lies beyond your awesome doors?
All is silent but my heart thunders with sound
so ominous!

What is that which is offered unto me?
I reach out and pluck the black ankh from the air;
Only this ankh will unlock the wall of darkness to the beyond
That will link me with you.
Truly you have honoured me, My Lady.
I summon all the powers and strength within me to open the portal.
I hear the portal open and hear, too, my secret name.
Let my name be known as … (Hear your secret magickal name.)
Let my name vibrate and sing within me.

Meditate:

Open yourself up to messages about what your name should be. Spend some time contemplating why you are on this path. Often nature will leave us clues along the way. You relearn the magick of your name and the mystery of its sound. Thus your name becomes your password that bridges earth, sky, and heaven. The sounds of your name may be alien to you, and not sound like a name at all. You are communing with a deity; trust that the sounds that come to you are true and right, no matter what the sound. It is a unique key—one that must be guarded with care, for it holds the sum of all that you have been, are, and will be. It is power, divinity, and wisdom encapsulated. Understanding of this will come through experience, and say:

Through sacrifice and death comes the dawn and rebirth.
Let not my own fears of darkness cloud the path to insight and self-knowledge.
Help me to think clearly.

Pause to allow your conscious mind to assimilate events so far. Let it become like a clear pool, allowing light through and reflecting the stillness of the skies above.

Above my head burns the perpetual flame,
The same flame that burns within,
This is the moment of my coming into being.

Hail to thee, O Black Isis.
Hail dark daughter of the gods.
Great Black Isis, I call upon you to appear before me.

Let the energy of the chant ripple outwards from you, wave after wave of sound travelling to the farthest reaches of the universe. It will reach its destination in good time; be patient and receptive.

Great Lady, you appear before me,
But thou art veiled and beyond my reach.
The air is saturated with the heady scent of cinnamon mingled with myrrh and amber,
My lungs are now heavy as I draw the aromas in.

This intense vapour verily seeks to choke the life from me,
Save me, Great Lady.
I pray thee, let me look beyond the veil.
My eyes pierce through this filmy barrier.
I behold one who is pure Negroid.
Dark like the mystery of the heavens,
Dark like the tents of the wanderers through Khemit,
Dark thou art, yet so lovely to behold.

I stand before you spellbound as your dark eyes pierce my very soul.
Your sheer gossamer silver robe resembles moonlight,
The staff in your left hand is of an ancient African totem.
I see before you an altar smeared with the blood of sacrifice!
Will you ask of me a sacrifice?
I see an empty box of fine queen ebony,

The red streaks in the wood resemble blood mingling
with the black mother.
Is this to hold my soul?
Let me hear your voice.
I pray thee, speak to me.

The goddess speaks; her voice is warm and rich:

Nuk un rekesh-eksh-eth;
Teseriu hra-sen er-a
Nuk unu

I am she who is not known;
The rosy-faced beings are with me.
I am the unveiled.

> "Be not afraid, my child, it is not blood you see, but the dark side of your soul. I seek not your death as I readily hold off death for my faithful followers, for I am the all-powerful Auset! I alone will overcome fate.
>
> "And if you show yourself obedient to my divinity, you will know that I alone have permitted you to extend your life beyond the time allotted you by destiny."

At this stage, you may want to take some personal time with the Black Isis for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with the Neter. The important part of this stage is to open your heart to her, and enjoy her presence.

Great Black Isis,
I mark your words well; they will serve to fulfill
my destiny.
I pray thee to wash clean the altar of sacrifice,
May your womb reabsorb the blood to feed your
unborn children.

Move closer to the altar and open the wooden box. This is the moment to put aside any doubts or fears that will inhibit your spiritual development. Take deep inhalations, breathing in her very breath, and say:

O Great and powerful Black Isis,
Receive my sacrifice.

This sacrifice must be offered with a free heart and mind. Do not rush this moment, for your act will resonate on all levels, in all realities.

I feel strengthened and worthy to look upon your face.
My eyes shine with an intensity that pierces the darkness of your veil.
I feel my life flowing back into my veins as you give back to me my existence.
I have spent an aeon in the darkness of the Mother's womb, lost in thoughts, in whispers and dreams, and I hear you saying:

> *"You shall receive my blessing and live glorious in my protection; when you have fulfilled your allotted span of life and descended into the Underworld, there too shall you see me, as you are seeing me now, shining."*

Move closer to the incense and say:

I inhale the incense,
I inhale the very breath of the Black Isis
Who has made it holy by her presence.
I feel the wave of pure harmony wash over me.
I listen to my inner voice as it says:

> *"If the essence and perfection of all good are comprehended in the goddess, and if I adhere to a more excellent nature, I will always obtain a union with her, the contemplation of truth, and the possession of intellect. For a knowledge of all the gods is accompanied with a conversion to, and knowledge of, myself."*

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

[contents]

THREE
SOBEK AND HARWER

"God of the Sky—Lord of the Dark Water"

In Kom Ombo, thirty miles north of Aswan, there are twin temples to Sobek and Harwer. While attached to each other, each temple is completely separate.

The walls in one section of the temples are decorated with the images of surgical instruments. These instruments are the same used by modern physicians. Modern people tend to think of ancient civilizations as "primitive," yet these images show the Egyptians were no more primitive than we are today.

The Invocation to Sobek and Harwer is one of the most important, as it leads you through an imprint of the human brain. When we experience a magickal journey, we become excited, our pulse rate increases, and our blood pressure drops. Our breathing is altered and we take large volumes of oxygen and life force into the bloodstream. Because of its excellent blood supply, the pineal gland receives much stimulation from the oxygen-drenched blood, causing it to vibrate, thereby stimulating the release of our body's own psychedelic chemical. The ancients regarded the pineal gland as the "holy of holies," the gateway into the soul, an energy vortex, a meeting place between soul and body.

The left side of the temple is dedicated to Harwer, god of victory and also known as "the good doctor." Kom Ombo became famous for its healing power and was a major pilgrimage site where a healing cult developed. The temple was a sanctuary for many patients who were seeking help and treatment by the priests. On these occasions, the priests would gather in the temple precinct and spend many days and nights fasting and in prayer. The fasting consisted of abstaining from all pleasures of the table, eating no

living thing, and drinking no wine. This would alter the chemistry in their brains, and in so doing, produce a trancelike state.

In a side chapel is a festival calendar, which would have been used by the ancient Egyptians to diarise all religious events occurring throughout the year. As in the ancient land of Khemit, it has been found that the great religious holy days of all faiths tend to cluster around the times of the solstices and equinoxes. It is possible that the human pineal gland responds to the changes in the length of daylight, thereby changing the balance of neurotransmitters in the brain. This perhaps affects a great incidence of psychedelic states in vulnerable individuals just at these crucial times. Incidentally, the festival day for Sobek falls on the twenty-first day of Koiak, which also happens to be the autumn equinox.

All the ancient cultures knew about the sun's healing power. The Egyptians, for example, used dyed cloth to cover wounds and coloured cloths and coloured crystals for healing purposes. Even clothes had a profound effect on well-being. The priests of Kom Ombo knew that light and colours enter the body through the eyes, the skin, and the food consumed. They knew that looking at and focusing on colours stimulated the whole body.

Scientific tests have now been able to verify what ancient
cultures have known for centuries: that some colours, like red, orange, and yellow, have a stimulating, energising, and vibrant
effect; other colours, like green, blue, and indigo, have a soothing, calming, and relaxing effect; grey has a suppressing effect.

This is the invocation of equilibrium, where you, the initiate, will demonstrate your ability to balance the polarities of the left and right brain. You will travel from the pit of darkness into the light of awareness. Here you will learn to master your emotions through love from the heart.

INVOKING SOBEK AND HARWER

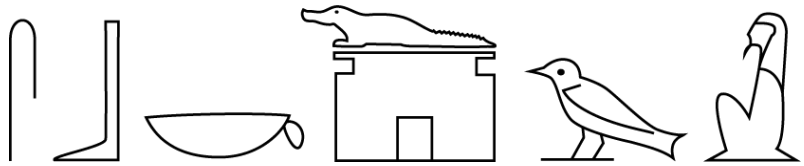
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two pale blue candles, statues or a picture of the Neteru, a small piece of crystal.

Preparation:

Don your white robe and tie a purple and yellow cord around your waist. This will be in respect of Sobek and Harwer, the Neteru you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of their names:



So-bek ~ Har-wer

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,

And it shall never fail.

Pause before beginning the invocation. Visualize each word as you utter it. Breathe it into life and invest it with passion. Each is a rhythmic element combining to form a powerful symphony. Imbue your call with such beauty that the gods cannot help but to respond.

Invocation:

Hail Sobek! Hail Harwer!
I call upon Sobek and Harwer,
It is I (utter your secret name).
Show me your great dual temple,
I call upon the forces to build the great forecourt so
that I may enter in.
May the aromas of lotus, frankincense, and amber fill
my nostrils.
May each breath I take gather the sacred essence of
the gods.
May my consciousness be transformed
From the material world, project me through the gateway
And reveal to me the temple plan.

Pick up the crystal from the altar, press it gently against your forehead, and pull in the colour you feel your body needs. Hold it there for a few minutes as you draw the energy in. Place the crystal back on the altar.

Blessed be the Neteru
Within this dark space.
I see light merging with dark,
Being into nonbeing,
But hark; it is not the temple plan I see, but my brain.
May the vibration of the crystal impact on my
inner being,
May it link with my deeper self.

May the light eternal enter my body.

May it flow through the temple within the channels
of my brain.
May it charge the notions that symbolize the duality
Of my higher and lower nature,
All to be balanced in perfect harmony.

I call upon Sobek who guards the right side of my brain.
Invoke special awareness, the magnificence of colour,
I thank you for aiding my ability to Visualize the very Neteru present.

I call upon Harwer who guards the left side of my brain,
He who is responsible for my power of speech and gift of words of
power.
I know that you alone can impart to me the ability to analyse and use
logic and numbers.

Blessed be the Neteru.
May I walk the double paths of your sacred shrine.
With each step I take, I feel lighter
As layer upon layer of my being and notion of selfhood
Is reabsorbed into the matrix of the temple within.

Great Sobek, I pray thee,
Great Harwer, I pray thee,
Speak to me of thyself, so that I may learn more of thee.
Open my ears so that I may hear your sacred voices.

Sobek and Harwer speak in unison behind you and through you, but it is not their voices you hear; it is the sound within your brain saying:

An au unna ni Peta,
En Ta;
Nesu
Meh Mehta

Meh amenta
Meh abta;
U-eh-kua em kshat-ten.
Nuk eh-b em ma'at pro.

If ye are in Heaven,
Or on Earth;
In the south,
Or in the north,
Or in the west,
Or in the east;
I am the only One in your body.
I am the pure One of your third eye.

> *"When our brother Lord Anpu readies you for the realm beyond, he takes from your mortal body the many organs that are kept in the sacred canopic jars, guarded by the sons of Heru. But we touch not your brain, as it is the Holy of Holies and it rests for always within your temple. To disturb the brain would be to disturb every Neter who rests in each location both on the left and the right. There are actually places within your living brain where the priesthood travel to be taught by us. You have no need of a key, for we are there always to teach you and guide you, when you are ready to receive the sacred knowledge. Enter favoured and leave beloved."*

At this stage, you might want to take some personal time with Sobek and Harwer for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with these deities. The important part of this stage is to open your heart to them, and enjoy their presence.

Move closer to the incense and say:

I inhale the incense;

I inhale the very breath of Lord Sobek and Lord Harwer
Who have made it holy by their presence.
May I feel the wave of pure harmony wash over me.
I listen to my inner voice as it says:

> *"If the essence and perfection of all good are comprehended in the gods, and if I adhere to a more excellent nature, I will always obtain a union with them, the contemplation of truth, and the possession of intellect. For a knowledge of all the gods is accompanied with a conversion to, and knowledge of, myself."*

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

[contents]

FOUR
HORUS OF EDFU HERU)

"God of the Sky"

Horus is one of ancient Egypt's oldest gods, originally worshipped as Horus the Falcon at Nekhen in Upper Egypt. He was the first-known national god, in the sense that his worship was both
expected by the state, and widespread throughout Egypt. This happened because of his relationship with each ruling pharaoh, first as the pharaoh's patron deity, later when the pharaoh was seen as the incarnation of the god Horus. The Turin Canon, which provides some of the most important information on Egypt's early history, specifically describes the predynastic rulers of Egypt as Shemsu-Hor, "Followers of Horus."

It is nearly impossible to distinguish the true Horus from the many falcon gods of the region. Horus is a general term for any and all such gods that were worshipped all over Egypt. Some were well-known; others simply had a small local following. In all cases, Horus is known as the prince of the gods and the patron of the living ruler.

Horus is most commonly thought of as the son of Isis and Osiris, having been conceived magically after the death of Osiris, but other lore has him being the son, and possibly the consort, of Hathor. This representation of Horus as a child is probably either a completely separate god, or a later fusion of Horus with another god, since in this form he is always shown as completely human, and not with his characteristic falcon head. The hieroglyphic for the name of Horus is a picture of the falcon, pronounced "Haru," meaning "falcon."

While Horus is identified with Nekhen, it is possible that this was another god altogether. Because of the similarities, they
became interchangeable early on, and therefore the two deities
became one. Nekhen, the city of the hawk, was the natural place for Horus

to call home, and it was the rulers of this city that later came to be the pharaohs of Egypt.

In his earliest incarnation, Horus was a sky god whose name was Hor, meaning ”the one on high” or “the distant one.” This could be a reference to the soaring of the falcon, or it could also be a reference to his solar aspect. The usual iconography of this god was of either a falcon or a man with the head of a falcon on his shoulders.

He later evolved into a solar deity during the introduction of the Osirian Cult. This most ancient of deities is most definitely not to be confused with Horus (Hor-sa-Isis or Haroeris), child of Isis and Osiris. It is to our discredit that our perceptions of this most ancient and august of Neteru appear not to shift too far from the image of the Osirian child. That may be so, pilgrim, but you are blessed with free will; seek the truth behind the illusionary truths that confront you. We are all familiar with the tales of Horus, son of Isis, and the titanic battle with his uncle Set for the throne of Egypt, so we shall not enter into its recounting here; that we will save for the chapter on Set.

In another form, he is known as Harmakhet, god of the dawn and of the morning sun. He is also worshipped as a keeper of secret wisdom. Harmakhet’s form is a sphinx, often with the head of a ram, usually depicted as a companion to Khephri. It is thought that the Great Sphinx, staring at the eastern horizon, represents him.

He is also known as Horus Behdety (“He of [the] behdet”) or Horus of Edfu, god of the noontime sun. This particular variant was first worshipped in the western Delta and spread south, a temple being established at Edfu. He is represented by a winged sun or as a lion with the head of a hawk. Horus Behdety fights constantly against Set and an army of darkness to ensure that the sun rises each day.

Horus, in the form of Heru-ur (Horus the Elder) represented the god of light, and was the husband of Hathor, and brother to both Osiris and Set. In this form he is one of the oldest gods of Egypt. He became the patron of the pharaohs and as such was the national god of the kingdom. Later the

pharaohs were not just linked to Horus through patronage, but were known to be Horus in human form.

Horus was called the son of truth, which linked him as an important supporter of Ma'at. He was the great falcon with outstretched wings. His eyes were the sun and the moon. It was his link to Ra, and his subsequent solar aspects, that created the need for another god to take the responsibility of the moon.

The Invocation to Heru will take you to the Festival of Behdet where, at Edfu, the statues of Heru and his consort, Het-Hert (Hathor) are taken in a great procession to the desert some distance southwest of the temple, to the burial ground of Behdet. The statues of those deities that had accompanied Het-Hert to Edfu followed in this procession, as did a large number of the priesthood, visiting dignitaries, and pilgrims. At the head of the procession were five sacred lances being carried by priests.

Inscriptions on the temple walls at Edfu show libations being poured and incense being burnt to the Divine Ancestors Wa and Aa and the children of Re. The children of Re were nine giants, Ba-neb-Djedet being the eldest of them and 36 cubits tall (c. 75 feet or 22.86 meters). These were said to have arrived together with Re from the "High Hill," journeying through the Two Lands and settling at Behdet, Edfu.

INVOKING HERU

What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two yellow candles, and a statue or picture of the Neter (optional).

Preparation:

Don your white robe and tie a yellow cord around your waist. This will be in respect of Heru, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:

Her-u

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Pause before beginning the invocation. Visualize each word as you utter it. Breathe it into life; invest it with passion. Each is a rhythmic element combining to form a powerful symphony. Imbue your call with such beauty that the god cannot help
but respond.

Invocation:

I call down the primeval light from the east.
May the tendrils of gold spread throughout the dawn sky,
May they fill my body with new vigour and energy.

I feel the stirring in the sands and gathering of the
great spirits,
I beckon to you, come!
I feel your presence and within the eternal silence there
is still the echo from the dawn of time,
A time before the gods existed.

I, the pilgrim and seeker of the ancient mysteries,
Call now upon the ancient ones to reveal themselves
to me.

I call upon the ancient builders of this sacred space
to aid me.
May I see the wonders of the First Time,
May I feel the presence of Wa and Aa,
May I feel the presence of the Seven Sages,
May I see within my mind's eye the forming of the great primordial
mound.

I hear you tell me:

> *"We are the founders. You know us as divine beings. We come from the homeland of the Primeval Ones. We have come to inaugurate a new civilisation."*

I pray that I may communicate with thee.
I feel your semitransparent reptile bodies shimmer
and vibrate,
Your thought patterns impact upon my frail form,
But I begin to sense your nearness as you perceive me.

May the great temple form around me.
May I see the manifestation of colours that will elevate me to great
heights!
I am dizzy with delight as stories of ancient times continue to unfold

Through incised lines on the temple walls, carved by invisible hands.
It is Djeba! It is Edfu! It is the temple of inward flame,
of the secret soul of man.
The walls are transparent as the Neteru encircle
the perimeter,
Their hands stretch forth, energising the very fabric
of the walls.
Now they are fast turning back to a liquid gold in colour.
I am captivated by this splendour.

I call upon the great falcon, Heru,
Neter of spiritual self-transformation,
God of the Shemsu-Hor, followers of Heru.
Thou whose temple is dedicated to man's
self-transformation
When kingship was lowered from the heavens!
It is I (utter your secret name).

Hail Heru! Hail to you whose lustrous green eyes gaze not upon me,
But afar as you await your bride, the goddess Het-Hert,
She who sails upstream to meet her beloved.
Thou art no ordinary being, thou art Heru,
Neter of this temple.
Thou who stands tall before me.
With the face of the perfect warrior;
Not insensitive, or cruel, but subtle, aristocratic,
and refined.

You wear a breastplate of fine white leather, scalelike
in appearance,
Each segment edged with gold.
Your white pleated linen kilt, too, is edged with gold,
Making tinkling sounds as a soft breeze moves around your legs.

Hail now to Het-Hert who arrives from Iunet on a barque of pure gold,
Hail and praise be to Heru and Het-Hert!
I pray that I may accompany you as you honeymoon on the banks of the great river Hapy.
As I walk in your wake,
I breathe in deeply the heady aromas of patchouli, pine, jasmine, musk, and vanilla.

May I be privy to attend the great ceremony
And rejoice with you as you sip wine and eat the fine fare laid before you.

Wine and beer flow freely throughout the town as if the Tears of Isis have burst forth from the Two Caverns.
The heavy scent of myrrh being scattered on braziers wafts up into the night sky.

Pause and drink from your goblet in praise of Heru and Het-Hert. Sprinkle a little more incense onto your charcoal and say:

May they rejoice as they spend this night together to renew their sacred wedding vows.
May you be refreshed for the morrow of the next day.
May you arise from your marriage bed and greet the dawn.
On this day of days we journey to the burial ground of Behdet.

May I join the priesthood as they carry the sacred nine lances.
I pray that I may be present as the nine lances are laid on the sacred ground of Behdet.
The sacred ground of nine mounds.

I invoke the powers that lie in this hallowed space to reveal themselves,

Let the ancient ones of old come forth and grant to their worshippers a blessing.
May each mound open like a volcano, sending earth, rock, and sand flying upwards to the atmosphere.
The once brilliant cobalt blue sky has been sucked away as an unhealthy darkness creeps across the land.
Silence reigns! The dust settles.

I ask that I may see the mystery.

From beneath the earth rise the huge forms of giants. Each being is 75 feet tall. Their shadows darken all around you. They are the nine children of Re. Their faces are kindly as they lumber towards you dressed only in a simple loincloth. Each one in turn bows low; his deep rumbling voice says:

I am Ba-neb-Djedet—the ram who is Lord of Djedet where the soul of Wasir was worshipped as a ram.
I am Hor-Shefy—Heru the ram-headed.
I am Menhi-Wer—the Great Butcher.
I am Hor-Shedet—Horus of Sheresy.
I am Neteraa-em-Sepetef—the Great God in his Province.
I am Neb-Shennu—the Lord of Trees.
I am Bennu—the Great Bennu bird.
I am Henty-Bedhet—the One who is pre-eminent in Behdet.
I am Neb-Hoot-Waret—the Lord of Hoot-Waret.

The nine giants stand tall before you. They smile a smile that is both relief and sadness. From their enormous eyes, tears fall, drenching the ground around you. Not even thinking of his height, you instinctively pick up the hem of your robe to wipe the eyes of the nearest giant. A warm glow lights his face and is transmitted to each other brother, who in turn glows. No longer do you feel threatened but are gladdened by their presence and would like to be able to communicate further with them. But the mere

movement upwards from their earthly tombs has weakened them and you can only look up at them, smiling, but deep within, your heart aches. This is how it must be for these ancient beings, released for a brief period and again entombed until the cycle reaches its zenith once more.

Moments pass in silence as the nine children of Re sway awkwardly; their giant forms are unused to standing for any length of time. Each turns away to tumble down into his respective mound, the earth, rock, and sand automatically covering him. Their time on this plane will only ever be brief, as they must return to their sleep of sleeps for twelve moons. Say:

I bow low and give grateful thanks to the Neteru for allowing me to witness this moment,
I have watched a temple in its building,
And rebirth of the ancient ones,
I now know that Edfu is the house divine, the perfect temple of worship.

My soul has been lost in dreamy magick
Such dreams are meant to be given the breath of life.
Pa-na
Au-a temt-kua em bah-k
Nepver en nub: an-na ab-a em tu abtet
An-na-a er amitu Neteru!

May I fly,
May I gather myself together like a hawk
Beautiful of gold.
May it come to me my heart from the land of beginnings:
May it come to me among the gods!

At this stage, you might want to take some personal time with Heru for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with him. The important part of this stage is to open your heart to this Neter, and enjoy his presence.

Go to the altar and sprinkle incense onto the charcoal and say:

Thou great Heru, Lord of Edfu, Keeper of Secrets, accept this offering of incense.
I thank thee for honouring me with thy presence.

Thou Great Het-Hert, Lady of Iunet, Keeper of Music, accept this offering of incense.

May you, great Heru, compass the earth until the day when all men shall greet gods as brothers,
May you dwell within me in greatness.
Let thy blessing be upon me.

I inhale the incense,
I inhale the very breath of Lord Heru
Who has made it holy by his presence.
May I feel the wave of pure harmony wash over me.
I listen to my inner voice as it says:

> *"If the essence and perfection of all good are comprehended in the gods, and if I adhere to a more excellent nature, I will always obtain a union with them, the contemplation of truth and the possession of intellect. For a knowledge of all the gods is accompanied with a conversion to, and knowledge of, myself."*

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."

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FIVE
SEKHMET

"Lady of the Flame"

Sekhmet was the warrior goddess of Upper Egypt, and under her protection, led the pharaohs into battle. Having the appearance of a lion, she was well suited to the role.

While Sekhmet was the warrior goddess of Upper Egypt, Bast was the warrior goddess of Lower Egypt. When the two were unified, the status of Bast dropped; the goddess of the conqueror supplanted that of the conquered. Because of this, Sekhmet and Bast are sometimes interchanged, and aspects of either can be found in both.

It was after Sekhmet took control that Bast was demoted to Bastet, the second female ending to her name being added, which may have implied a diminutive status, her image becoming that of a housecat.

Sekhmet, being a solar deity, wore the solar-disk headdress. Often depicted as a lioness, or a human with the head of a lioness, Sekhmet was the Avenger of Wrongs, and known as the Scarlet Lady. Red being the colour of blood, she was associated with bloodlust. She was either depicted wearing a blood-red dress, sometimes with rosette patterns over each nipple in reference to the shoulder-knot hairs of lions, or she was naked. Tame lions were kept in her temples.

The name Sekhmet, meaning "the (one who is) powerful," is derived from the Egyptian word Sekhem, meaning "power" or "might." She also carried the titles of the (One) Before Whom Evil Trembles, the Mistress of Dread, and the Lady of Slaughter. Sekhmet was the goddess who protected the pharaoh in battle, stalking his enemies, and striking them down with arrows of fire.

As she was also an early Egyptian sun deity, her body was said to have taken on the fearsome rays of the midday sun. This gave her the title of

Lady of the Flame. Death and destruction were what soothed her warrior heart, and the hot desert winds were her breath.

In order to soothe the wrath of Sekhmet, her priestesses were required to perform rituals in front of a different statue of the goddess each day. One temple had over seven hundred statues of her. It was believed that in order to safeguard the statues from theft or damage, they were coated with anthrax. This may have been in part to mimic Sekhmet's ability to bring both sickness and cures. In the Middle Kingdom, her name was synonymous with physicians, surgeons, and healers. Her priestesses were known as healers.

To appease her bloodlust, celebrations in her honour were held at the end of each battle to let the destruction end. At the beginning of each year, the Egyptians held a celebration in her honour. During the celebration, they danced and sang and ritually drank beer to pacify the wildness of the goddess.

The drinking of beer was to imitate the extreme drunkenness that had stopped the goddess from destroying mankind. This may relate to the averting of excess floodwater during the inundation of the Nile each year, when it ran red as blood due to the silt it carried. It was said that Sekhmet had to swallow the excess silt in order to save humankind.

At the temple of Mut, the deity who later took prominence over and absorbed the roles of Sekhmet, archaeologists uncovered illustrations of priestesses drinking to excess and being cared for by temple attendants. The illustrations also showed that the population at large attended the celebrations, and drunken revelry was a common theme of the celebration. They even uncovered a "porch of drunkenness" added on by Queen Hatshepsut.

It must be noted that beer was very important to the ancient Egyptians. Beer in those days was safer to drink than water. Both the boiling of the water used to brew beer and the alcohol created in the fermentation process killed off the bacteria in the water that caused disease. Beer was used as currency. It is said that the builders of the pyramids were paid in beer. It's

also known that women did the brewing of beer. With this association with beer, it is possible that one of the sacred duties of the priestesses of Sekhmet was to brew beer.

One myth explains how Ra, the sun god of Upper Egypt at the time, created Sekhmet from a fiery eye that he had gained from his mother in order to destroy mortals who conspired against him (Lower Egypt). Sekhmet's bloodlust was so wild that she didn't stop killing at the end of battle, and almost destroyed humanity. In order to stop her, Ra turned the Nile the colour of blood, with seven thousand jugs of beer mixed with pomegranate juice to turn it red, and Sekhmet began to drink it. She became so drunk that she could no longer fight, and she put aside the battle, and slept for three days. When she woke up, her bloodlust had left and humanity was saved.

A later version of the story has her seeing Ptah as she woke up, and instantly falling in love with him. Sekhmet (destruction) and Ptah (creation) gave birth to Nefertum (healing), and thus they restored Ma'at, goddess of justice and balance.

Later, when Ra and Horus were combined, Sekhmet was combined with Hathor, and became the mother of Atum-Ra, giving birth to the sun each day. At this point in Egyptian history, most of the gods had husbands, wives, and children. This Sekhmet/Hathor aspect was married to Ptah, the Creator, and father of Nefertum.

This close association of death and destruction with the creation of life is common in the ancient world. Again, it symbolizes the balance of polarities.

While this association with Hathor seemed to make sense at the time, it didn't last, and they both became separate goddesses again because they were so very different. Later, the creation goddess Mut absorbed many other goddesses including Sekhmet.

While Sekhmet was a warrior goddess, and known for her destruction, it was always orderly or just destruction. It was the appropriate act at the appropriate time, to the appropriate people—unlike Set, whose destruction

was chaotic in nature. Sekhmet removed threats and punished those who did wrong against Ma'at. She was mentioned several times in the Book of the Dead, both as a creative and destructive force, but above all, she was the protector of Ma'at.

Invoking Sekhmet allows you to harness your own destructive abilities for your own use. An addict (drugs, alcohol, cigarettes) might invoke Sekhmet to overcome the self-destructive addiction through her healing aspect.

Sekhmet can be invoked whenever you need healing of yourself, or another, no matter the illness. Sekhmet embodies both the destruction of disease and the order of healing. She has control over both, and therefore can be invoked to remove the illness, or to allow healing to begin.

Sekhmet can be called for protection in battle. In this case, battle would be anything that creates conflict. It could be a court battle, a battle in business, or protection from an abusive spouse. Just remember that Sekhmet is a warrior goddess; her protection requires action on your part. You can't just call for her protection and sit there. You must take the situation into your own hands and do something about it.

In this form, the destroyer aspect of Sekhmet is called and can be used to utterly crush your enemies. Be careful. though. As illustrated in the myth, once this aspect is called, it is very hard to shut it down. You must maintain full control at all times, or she will devastate everything within her path—enemies, friends,
allies—everything!

INVOKING SEKHMET

What you will need:

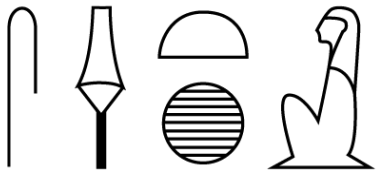
Oil of frankincense, charcoal, goblet of wine or beer, fruit juice, or water, two red candles, a statue or picture of the Neter, mixed dried herbs, dried lavender, and shavings of sandalwood.

Preparation:

Don your white robe and tie red and yellow cords around your waist. This will be in respect of Sekhmet, the Neter you will be invoking. Anoint

wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal. Fill goblet with liquid, raise it in salutation to the goddess, and place it back on your altar.

Meditate for a while on the hieroglyph of her name:



Sekh-met

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Pause before beginning the invocation. Visualize each word as you utter it. Breathe it into life; invest it with passion. Each is a rhythmic element combining to form a powerful symphony. Imbue your call with such beauty that the goddess cannot help but respond.

Invocation:

I embrace the dawn of Ra,
I awaken the great god from his travels through the
belly of Nut.
I pray thee show me the path to your daughter known
by many names,
Lady of the Flame,
Great one of magick;
I know her as Sekhmet!

I see the rosy glow in the east as you send a warm blush across the
great temple of Karnak.
I hear the hypnotic chant that has snaked its way from the desert to
nestle itself within the shadowed recesses of my mind,
It is likened to a deep resonant drumbeat that is pulling me further into
a vortex of energy, deep within
the temple.

Hail Sekhmet! Hail Daughter of Ra!
Bless me as I enter through the seven gateways,
Most sacred of numbers, perfection itself.
Each gateway is my doorway into three sanctuaries,
May I pass unhindered through each one.
May the Memphite Triad bless me and keep me safe.

Banish my uncertainty and fear,
Be quiet my beating heart.
My inner voice says:
Let go of your fear, it is but a gateway into other
states of being.

Hail Sekhmet! Hail great Lady of the Flame
Bless me as I enter into your inner sanctum.

Ah ba eh-a sepvt!

Mekh-a!
I-kua!
Amen-nua emmen-ten
Qemmam-tu Neteru em sekeru

Hail soul! Mighty of valour!
Verily I am here!
I have come!
I have hidden myself with you,
Creating sacredness in secret.

As you pass through the doorway take note of all that is present. You are not alone. The atmosphere within this sanctum is charged with energies of such high frequency it literally takes your breath away. The source of this energy makes his presence known.

I bow to thee, Ptah, who sits ever waiting and
ever present.
Forever guarding the portals to universal truths.
Protector and Most Beloved Heart of the Lady of
the Flame.
Grant me this one boon, let me offer worship at your altar.
What is this that comes my way? I feel the goddess's presence,
Unseen hands gently push me through the doorway of her small temple.

Oh, great is Sekhmet who stands before me.
I stand in awe of your beauty,
I gaze upon you in all your glory,
My heart and love have I given you for all eternity.
I am yours and shall be evermore. That is an
un-alterable truth.
Many trials have I endured and trod many stone-littered paths in your
service,

My bloody tears have flowed endlessly, finally to cleanse the pain deep within my being.
Yet, I still carry on. Why?

What answers can you give me, My Lady?
Such questions must I ask of you as my eyes gaze upon your red granite form that has been forged within the heart of the sacred fire.
May I bask in the filtering morning sunlight that cascades upon your magnificent head.
I marvel at your slender body supporting the sun-disk with raised Uraeus.
Thou who holds the Wadj sceptre with flowering lotus and ankh of life.

Go to the altar and cast mixed dried herbs, dried lavender, and shavings of sandalwood onto the charcoals and say:

May the rising flames from these burning sweet herbs ignite my courage and send it skyward.
As I look into the burning herbs, may my strength rush through me like crimson lava running through the earth's veins!

I see in the core of the flame the risen Ra!
I see through his brilliance his daughter smiling at me,
For thou art the daughter of Ra!

May my eyes see deeper and deeper into your fiery mass,
May I see the very form of Ra who art the life sustainer of this solar system!
I feel the pulse of power and the mass of energy,
I pray thee, let me see your sacred body.

Hark now! I see deep into the interior of my own planet!
I see molten lava flow through veins and fissures, bringing life, death, and renewal.

I hear a voice within my being screaming!

But it is the voice of you, Great Lady!
I hear your voice booming:
“Feed your fears to the fire!
Nourish yourself in its heat!
Deliver yourself up to the flames!”

I shall do as you command.

Cast more sweet herbs onto the charcoal and say:

I feed the fire with all that has hindered me throughout my life.
I pray thee, bless each problem as I cast it into the fire,
May these problems be transmuted into the higher energies as the flames consume them.
May the cleansing fire spread through my system, burning away the diseased and unbalanced parts of my frail being.
May I be renewed and regenerated.

May I inhale the sacred heliotrope breath of the goddess.
May my soul dance.
My spirit has entered the flame,
Like the fire I am as bright as a star.

I am fire.
I am a star.
I am courage.
I rise through the living flames to the Neter.
I am resurrected!

I feel the rush of energy surge through me.
I feel the power now in me,
From an unknown place within, I hear my voice rise in pure joy.
I hear a delicate whisper, like a soft breeze in the early morning.

May this sacred smoke that rises through the priest-
hole of your temple,
Take my prayers and wishes skyward.

Listen as the goddess speaks:

> "I am the Lady of the West. I look with pride upon one who has bravely faced me, the Eye of Ra. Your despair and sorrow have not been in vain; my fires have consumed all that has bound you to stagnation and decay. Look upon your trials and tribulations as initiations, which have opened doors to higher levels of consciousness. Remember, my path is one fraught with many difficulties, but those who choose it know that I hold them fast to my heart and offer fierce protection. You are my children.
>
> "When you need me, touch your forehead and speak your secret name. I will hear you and aid you. Remain true to your heart and you will overcome adversity. Return to your world of falsehoods and deceptions. Know that I am always with you."

At this stage, you might want to take some personal time with Sekhmet for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with the deity. The important part of this stage is to open your heart to her, and enjoy her presence.

Move closer to the incense and say:

I inhale the incense,
I inhale the very breath of My Lady Sekhmet
Who has made it holy by your presence.
I feel the wave of pure harmony wash over me.
I listen to my inner voice as it says:

> *"If the essence and perfection of all good are comprehended in the gods, and if I adhere to a more excellent nature, I will always obtain a union with them, the contemplation of truth, and the*

possession of intellect. For a knowledge of all the gods is accompanied with a conversion to, and knowledge of, myself."

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."

[contents]

SIX
NUN

"Lord of Darkness and Infinity"

Nun is the god of chaos, represented by water. This isn't the destruction of order by chaos, but the unordered waves of the water, that which existed before order. Nun exists both outside the universe we know, and in every body of water, small or large. The Nile itself was thought to originate from Nun's primordial waters.

Because Nun existed before everything else, he also exists outside creation as we know it. Water, specifically pools, are doorways to Nun, and are a part of his realm. Because Nun is outside of creation, he is not bound by the rules of creation and order. Ma'at has no jurisdiction over Nun.

Nun was one of the four frog gods and four snake goddesses that existed before the Creation. These eight elemental deities were called the Ogdoad, and it was from them that all creation was made.

Nun is depicted as either a frog-headed man, or a bearded blue or green man, with the palm frond of long life on his head, and holding another palm frond in his hand.

Nun was the father of the gods, but unlike Zeus or Odin, he was not the ruler. It was thought that Ra was born from a lotus that grew on an island in the middle of Nun's waters. Being the father of Ra, Nun had greater power. Later, Nun was connected with Ptah, the father of Atum, the sun god.

It was Nun's children who were the gods of ancient Egypt. Nun was revered as the creative force within chaos, which brings forth order.

In at least one myth, it was from the waters of Nun that the small hill called Benben was churned up. On this hill stood Atum (or Ra who was born from a lotus on the hill), the first god. Atum coughed twice, and produced from his throat Shu, the god of the air, and Tefnut, the goddess of moisture.

Shu and Tefnut had two children, Geb the earth, and Nut the sky. It was Shu who lifted Nut up to become a canopy over Geb. Nut and Geb had four children, Isis, Osiris, Set, and Nephthys.

In this myth, Nun can be closer associated to Chronos than Zeus of the Olympian myths, without all the bloodthirsty eating of his children.

Nun was an instrumental deity in creating the foundations of all the temples. It was his water that was used to determine when a foundation was level (a property of water is that it always seeks its own level).

Nun is less a god, as we understand them, and more a force of nature. He wasn't worshipped in the sense that Egyptians worshipped their gods. No temples were built to him, nor did he have a priesthood; instead he was represented by the pools of water that were both the force that gave life to the Egyptians, and took life from them. This was the chaos that embodied Nun.

Nun was depicted as a frog, or a frog-headed man because it is the frog that best personifies his nature. Frogs, being amphibians, are equally at home in the air or the water, breathing both without thought. Being an elemental force, Nun isn't subject to the rules imposed by his children or grandchildren. Nun is Outside, his only connection to our world being the pools of water found everywhere.

The person invoking Nun is calling to the creative force within himself or herself. This can be physical fertility, or it can be intellectual or emotional creativity. Nun is a form of inspiration.

When you first get that idea for something new, it is Nun who plants it for you to find. You start to think about all the permutations and angles of the idea in order to bring it from a nebulous thought into a concrete idea. This is the chaos of Nun, that nebulous thought process that you shape and form into the final idea.

Nun has no true shape, just as your thoughts have no shape. Once you pull them together, you create something other than Nun, something with shape and boundaries.

Call to Nun when you need that spark of inspiration. Draw forth his chaotic form and shape it into something useful, just as the waves of a lake or river can be formed into a pool of water or a well that can quench your thirst.

As I write this, I have tapped into Nun to order the information I have found and mate it with other information I already know, thus creating order of the thoughts and putting them down as words that explain an idea of mine in a way that you can understand.

This is the Invocation of Nun.

INVOKING NUN

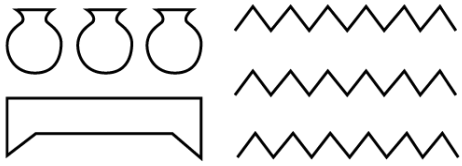
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two white candles, a glass bowl filled with water.

Preparation:

Don your white robe and tie a blue cord around your waist. This will be in respect of Nun, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:



Nu-n

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Pause before beginning the invocation. Visualize each word as you utter it. Breathe it into life; invest it with passion. Each is a rhythmic element combining to form a powerful symphony. Imbue your call with such beauty that the god cannot help
but respond.

Invocation:

May the dawn mist rising from the sacred lake in Apet-sut, which we know as Karnak, cleanse me.
I close my eyes and listen to the soft chatter of the priests who pause,
Waiting for the divine ibis to drink first from the waters,
Serving to thus purify the lake before they wash.

I pray that I may join them in this ritual and utter:

> *"Hear us O Nun. The sky has not yet come into being, the earth has not yet come into being, and death has not yet come into being."*

As I take the steps down into the lake,

I call upon Nun to receive me
May the crystal-clear liquid soothe and comfort my body as I enter in.

Hark! I hear a splashing around me,
I perceive Amon, “the great cackler,” in his goose form,
I bless thee as he flies skyward into the blue yonder.

As I sink through these waters,
May Nun receive me and protect me.
I no longer see the priesthood,
I no longer see the sky,
I float suspended, and before me is the core of
central stillness
Energised by something within.

May the dish-shaped mirrors appearing around me reflect
The myriads of atoms evolving.
Within each one I see the primeval Logos,
Reflecting as the Great Eternal One.

Be not silent,
I pray thee Nun, may I feel your presence!
O Eternal One!
It is I (utter your secret name).
Long have I waited to be taken to the edge of the unknown and beyond.

What are you?
O Father of Fathers, Mother of Mothers?
Does all begin and end with you?

The voice from the stillness speaks:

> “Many Pilgrims like you have yearned to break free of your bonds to return once more to the unmanifest and know who I AM! Come, come with me.”

I pray thee, show me your form!

May I perceive it in my mind's eye.
Yes, I see and feel the climax of your creating.
I have reached the very edge of the beginning,
And I follow a trail along states of knowing
and consciousness.

O Great Eternal One, with you
I reach a further stage of knowing, and it is sublime.

May I be caught up in the creation,
As layer upon layer of formation folds in action; it takes me with it.
I perceive you reaching a greater stage of knowing,
And again layer upon layer of folds in action, forming
new and ever-forming,
Thou art the Supreme Logos in its beginning.

Sem-a em sentet en kshertu
Sekeru na

I have made my way by way of the Tree of Life,
I have brought myself to silence.

I am joyous, jubilant!
Not even the deepest love or sadness can equal the intensity I
experience at this moment!
May I be caught up in wave upon wave of vibrations as they spiral out
from the heart of your being.
May it never end!

Be silent and reflect: After a limitless time in motion, of great action and energising, there comes a time of great stillness; there comes a Day of Manifestation.

Hark now! I see an end created, out of which is born a new phase of coming into being, a coming forth of the grand order of matter. I hear myself saying:

From out of the One came all.
Complete in this order of being.
Complete in its coming into being.
Came the great laws of creation.
Thus emerged the First One.
Taught the great whirling motion,
Taught the stirring of the eternal,
And the organism of the infinite within.

O Great One, as I look up through the waters,
I am unafraid.
I rise from the sacred lake knowing that I have been on the edge of chaos,
Where Nun came into being.

Take the goblet and drink deeply and say:

I am purified and full of crystal coolness.
I look upon the sacred lake in creation as a vessel,
A chalice and a grail cup
That will forever hold those mysterious energies.
I welcome the time when I too will become the centre of these mysteries,
But that time will be when I am no longer human.

I thank thee, O great Nun, for thou hast awakened my consciousness,
May I always reflect the whole of creation in myself.
May I realize that consciousness, through you, is the very source of creation.

At this stage, you might want to take some personal time with Nun for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Move closer to the incense and say:

I inhale the incense,
I breathe in the very life force of Lord Nun
Who has made it holy by his presence.
May I feel the wave of pure harmony wash over me.
I listen to my inner voice as it says:

> *"If the essence and perfection of all good are comprehended in the gods, and if I adhere to a more excellent nature, I will always obtain a union with them, the contemplation of truth, and the possession of intellect. For a knowledge of all the gods is accompanied with a conversion to, and knowledge of, myself."*

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

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SEVEN
KHONSU

"Wanderer"

Khonsu is an older Egyptian deity referred to in the Pyramid Texts as "Khonsu who slew the lords, who strangles them for the King, and extracts for him what is in their bodies." In this form, he is the god that helps the dead pharaoh in the afterlife by capturing and killing gods so that the dead pharaoh can eat them, and thus gain the power he needs to travel in the underworld.

This concept of eating dead enemies in order to gain their power is not new, nor was it constrained just to Egypt. Many native cultures throughout history have come to the conclusion that if you eat parts of a slain enemy, you will gain their power and strength. This is what gave rise to the tales of cannibalism in the Pacific islands.

Khonsu was typically represented in anthropomorphic form, usually as a younger man wrapped in mummy bandages or a tightly fitting garment. In either form, his arms may be partially or completely unrestrained. He is frequently depicted wearing his lunar symbol, which consists of the full lunar disk resting in a crescent moon upon his head. Often he holds the crook and flail associated with Osiris, as well as the Uwas or djed-headed staff. His most distinctive adornment, however, is a loosely hanging necklace with a crescent-shaped pectoral element resting on his chest with a heavy counterpoise on his back. This counterpoise usually has an inverted keyhole shape, which is useful in differentiating this god from representations of the god Ptah, whose necklace counterpoise is of a different shape.

His name reflects the fact that the moon (referred to as Aah in Egyptian) travels across the night sky, for it means "traveler." He also had the titles Embracer, Pathfinder, and Defender, as he was thought to watch over night

travelers. As the god of light in the night, Khonsu was invoked to protect against wild animals, to increase male virility, and to aid with healing. It was said that when Khonsu caused the crescent moon to shine, women conceived, cattle became fertile, and all nostrils and throats were filled with fresh air.

As a god of the sky, Khonsu may also be depicted with the head of a falcon, but can be differentiated from Horus and Ra by the lunar disk and crescent surmounting his head, instead of the solar disk they each wear. According to legend, Mut and Amon's first son was Montu, but he was soon cast aside as he proved too fiery. When the goddess looked upon the face of Khonsu, she loved him immediately as he reminded her of the sacred lake in her temple, which is in the shape of a crescent moon.

From that moment on, Amon, Mut, and Khonsu were worshipped as a triad at Karnak and the Temple of Luxor.

Khonsu was a god of time, similar to, and helping, Thoth. In at least one aspect, Khonsu was known as Decider of the Lifespan. As such, it was Khonsu who was instrumental in creating new life in both people and animals.

It wasn't until the New Kingdom period that Khonsu rose to prominence, described as "the greatest god of the great gods." Most of the temple construction at Karnak was centered on Khonsu during the Rameses II dynasty.

Khonsu was the god of both wisdom and secret learning. In his temple in Karnak, he bestowed, through initiation, that mysterious blended knowledge of psychical forces and spiritual wisdom for which Egypt was so famed in early times.

Beneath this temple are crypts and caverns. The entire place is honeycombed with subterranean vaults and corridors that link with the small Temple of the Opet.

Like Thoth, Khonsu was also Lord of the Moon. Hence all magickal and religious ceremonies of secret importance, and especially all initiations into

the Mysteries, were conducted at night and at those phases of the moon which marked its greatest influence; that is, new and full moon.

While Thoth is in charge of time in general, Khonsu marks personal time. Personal time is measured in lifespan, or gestation period, or other time spans having to do with ways in which humans track time. In this aspect, he can be better compared to the Greek Fates—they who spin the thread, cut the lifespan to length, and weave it into the tapestry of the world.

Khonsu is invoked at your conception and stays with you throughout your life. He is a personal deity for every living creature, each carrying an aspect of Khonsu.

Call to Khonsu when you need the strength and power of those who oppose you. As their personal deity also, he has the ability to give you their power and strength, but he also bestows their weakness. Weakness is inherent in all power and strength; it is a cosmic balance.

Khonsu knows what is to happen in your life, and when. All things happen for a reason. Khonsu can help you to understand that reason.

Khonsu marks all the events in your life. From childhood to adulthood, single to married, married to parent, birth to death. Just as the moon moves from new to crescent, to full, to dark, Khonsu is there with you, keeping track of your personal time in life.

INVOKING KHONSU

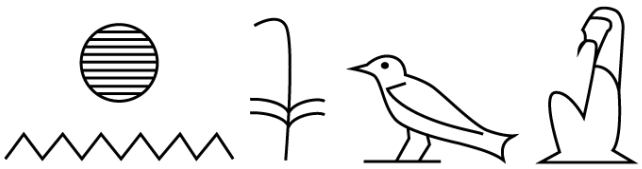
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two purple candles, one red candle, a statue or picture of the Neter, a small bowl of earth, and a small bowl of water.

Preparation:

Don your white robe and tie a blue and black cord around your waist. This will be in respect of Khonsu, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:



Khon-su

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

I stand as the pilgrim in front of the mighty gateway of Khonsu's temple,
Having traveled great distances, with greater yet to go.
Celestial timing and my own choices have brought me here,
To this place and in this time I have come of my own free will.

I pray thee, Djehuty, light my way as I pass through
the forest of pillars,
The ghosts of the house are silent,
The rows of Sphinx are shrouded in darkness,
I see their ram heads and the glint in their eyes,
Protect me and guard me, O Great One.

I (utter your secret name) call out to you, Khonsu, divine child of Mut
and Amon,
You who have been with me from the beginning,
And who will be with me unto the end.
Great architect of my life, I call to you.

The air is filled with patchouli, gardenia, and cinnamon.
Filling my lungs with the magnificence of these aromas,
I drink in the intoxicating mist.

Go to the altar and light the red candle in front of the image
of the Neter and say:

Hail to thee, Khonsu!
I wish to enter your innermost shrine,
I beseech thee, O Khonsu, guide me,
Great Healer and master of life's events,
Help me to understand what has taken place,
And what is to come.

I stand in awe before you as you survey me.
In your hands you hold the triple sceptre; crook, djed, and flail.
It gleams with an inner life.

I stand before the empty altar.
I stand as the initiate,
I am pure of heart as I begin my journey.
I feel the great surge of energy pulsing through my body.
Velvety darkness turns to light, then back again,

Awakening the mystery within my being.

Ar eq-kua er seta.
I have entered the sacred mysteries.
My mind is clear, my body whole.
Show to me the unfolding of my life,
All memories of this life are unlocked.

My life is a ball of wool slowly being unraveled,
May my past experiences fade into the background.
Let the past be the past, affecting my future in only positive ways.
May I feel lighter as burdens are lifted from my shoulders.

May each step along the journey of my life,
Be as the turning of an ankh in an ancient lock
Of the chamber that guards the memories of my past.
I will face what may come, with the knowledge that you are there.

The pressure I've felt at the back of my skull,
The worry caused by past events,
The darkness that has surrounded me,
No longer cause me pain.

Great Khonsu, heal me of illness,
Cast out what demons may be found.
Show to me the divine tapestry of my life,
So that I may chart a clear Path.

At this stage, you might want to take some personal time with Khonsu for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Listen to the words of Khonsu:

"The physical, emotional, and spiritual are all connected. Bound together on this plane of existence by that which you call yourself.

The health of all is determined by the health of each. Illness of one will cause weakness in all. Understand the interconnectedness of life, and you begin to grasp its true nature. Time heals all wounds as long as they are not picked at and fussed over. I am the timing of your life's events. I bring to you that which hurts you, and that which heals you."

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."

[contents]

EIGHT
AMON

"Hidden One"

Amon, reconstructed Egyptian Yam-nu is also spelled *Amun*, *Amoun*, and *Amen*. Unlike most other Egyptian deities, Amon was self-created, having no mother or father. His worship rose to the point of virtual monotheism, with all other Egyptian deities being aspects of him.

Amon came into prominence with the establishment of the Eighteenth Dynasty, after the overthrow of the Hyksos. From that time on, he was a national deity, though political means managed to incorporate many lesser gods.

As the city of Waset grew from a village to a powerful metropolis, so Amon, whose name signifies "hidden," grew in importance.

Because the Egyptians had felt oppressed by the Hyksos, Amon came to represent the champion of the poor and downtrodden.

Amon is known from an early date in references of the Pyramid Texts, where he is shown as a primeval deity who symbolized creative force. Initially, this was a religious concept that was identified as the element of air in the ancient Egyptian myths of creation, which included Amonet (feminine form) and Amon as dual aspects.

These religious beliefs varied by region. In Waset—modern-day Luxor—Amon came to be associated with the breath of life, one of the deities who created part of the ba, which is similar to the Christian concept of the soul, but so much more.

During the First Intermediate Period, in the areas where Amon was worshipped, this association had led to his being thought of as a creator, titled Father of the Gods. These changes in beliefs preceded the Ogdoad, although they also were part of it.

By aiding those who traveled in his name, he became the Protector of the Road. Since he upheld Ma'at (truth, justice, and goodness), those who prayed to Amon were required, first, to demonstrate that they were worthy by confessing their wrong doing.

When Egypt conquered Kush, the Egyptians identified the chief deity of the Kushites as Amon. This Kush deity was depicted as ram-headed, more specifically a woolly ram with curved horns, so Amon became associated with the ram. Since rams were considered a symbol of virility because of their rutting behavior, Amon also became thought of as a fertility deity, and so started to absorb the identity of Min, becoming Amon-Min.

According to the mythology of the time, both his name and appearance were unknown. He was the hidden one. As one of the eight original Ogdoad, he was separate from and outside creation. As the creator, he could not be part of his creation. During the later part of the Eighteenth Dynasty, the Pharaoh Akhenaten (also known as Amenhotep IV) disliked the power of the temple of Amon and advanced the worship of Aten, a deity whose power was manifested in the sun disk, both literally and symbolically. Akhenaten defaced the symbols of many of the old deities and based his religious practices upon the deity, the Aten. He moved his capital away from Waset, but this abrupt change was very unpopular with the priests of Amon, who now found themselves without any of their former power. The religion of Egypt was inexorably tied to the leadership of the country, the pharaoh being the leader of both. The pharaoh was the highest priest in the temple of the capital and the next lower level of religious leaders were important advisers to the pharaoh, many being administrators of the bureaucracy that ran the country.

When Akhenaten died, the priests of Amon reasserted themselves. His name was struck from Egyptian records, all of his
religious and governmental changes were undone, and the capitol was returned to Waset. The return to the previous capitol and its patron deity was accomplished so swiftly that it seemed this almost monotheistic cult and its governmental reforms had never existed. Worship of the Aten ceased

and worship of Amon-Ra was restored. The priests of Amon even persuaded Akhenaten's young son, Tutankhaten, whose name meant "the living image of Aten" to change his name to Tutankhamon, "the living image of Amon."

The worship of Amon began to wane in the Twentieth Dynasty. By the Twenty-second Dynasty, the unification of Egypt failed, and Upper Egypt was annexed by Nubia. The Nubians also worshipped Amon, and he held a place of honor in their culture. Lower Egypt on the other hand allowed him to fall out of favor, as the worship of Isis and Osiris took hold. Amon was absorbed by Ra, and finally by Horus.

Amon can be called for protection, especially when travelling. As Lord of the Road, Amon bestows his gifts to those who travel his ways.

He is also the champion of the helpless. When you are being persecuted in any way, you can call upon Amon to help you triumph over those who are holding you back. You can invoke Amon to help you in court. As an upholder of Ma'at, Amon will see that justice is done. Just be sure that you are the one in the right, for Amon's primary concern is to see that justice is served.

As the ram, and in his original form of the Creator, Amon can be called for help with fertility in all things. If you need a new way of looking at a problem, or a creative solution, Amon can help. As the Breath of Life, Amon may help keep the critically injured alive in a crisis, but always remember that sometimes death is preferable to a life without quality.

The Neter Amon reigns forever in Karnak; he is a god of the beginning, a complex god. Amon announced the salvation of man; he also announced the salvation of the crocodile and the scarab—everything that moves—the flowers of the earth. He deigned to assume the guise of a ram, a goose, or a bull. He offered equality to all the companions of the universe. Like a benediction, his name is still uttered at the end of each prayer—Amen.

INVOKING AMON

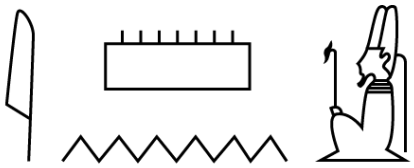
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two blue candles, one red candle, a statue or picture of the Neter.

Preparation:

Don your white robe and tie a blue cord around your waist. This will be in respect of Amon, "The Hidden One," the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:



Am-on

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,

And it shall never fail.

Invocation:

I (utter your secret name) am pure of heart,
I await entry into Ipet-resyt,
Made in God's image, the House of Amon.

Two great obelisks born of granite loom upwards,
Rooted in the earth and pointing skyward, joining
earth to heaven.
Bless me as I enter in,
I hear voices of the old gods, words of wonder,
Words of power beckon me deeper into the Neter's house.
Into the sacred sanctum, total centre of man's being.

I feel the colours around me becoming richer,
I am completely at one with my surroundings.
I hear a faint rattle of sistra.
May I hear the echo of temple singers,
Ah, their voices are sweet, their notes warm and welcome,
May they cause Amon, "The Hidden One," to awaken from his nightly
slumber.
O Great and Divine Amon,
I prostrate myself on the floor before the sacred door of your shrine,
Permit me to break the clay seal before I enter the
Holy of Holies,
My eyes are downcast in respect of you.
All is dark within.

Go to the altar and light the red candle in front of the image
of the Neter and say:

Hail Amon! Thou who stands before me,
I marvel at your golden body.
Around are the aroma of jasmines, lavender, and pine,

I breathe this sweet fragrance in.

On your divine head rests a deep circlet of gold from which rise two parallel plumes,
Your divine chest is bare and begins to rise and fall, with each shallow intake of breath.

Go to the altar and add a little more incense to your censor and say:

May the shrine be filled with more heavenly fragrance,
May it cause the divine one to breathe.
May Amon's eyes open.

I pray thee to allow me to look out onto the world through your eyes,
May the energy within me merge with the essence of the divine one.

May the perfumed linen being used to wipe the perfect body of the Neter
Cleanse and purify me.

May the fine food being fed to you, O Amon,
Sate my hunger.
The sensation of tastes in my mouth is sublime.

Now, O Amon, you are clothed in fresh raiment,
May I too feel these sacred garments of purest, whitest linen against my skin.

May I be energised and may my spirit be uplifted.

I feel at one in my own body.
I watch as thou, O Great Amon, close your eyes.

At this stage, you might want to take some personal time with Amon for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Raise both your hands upward slowly and utter a prayer to the Neter:

O mighty force of earth and heaven
That quickened waters of all chaos,
Breathe sacred life here unto Amon.
O mighty power of earth and heaven,
The Great Spirit, Divine Creator,
Impart to me your words of wisdom
So I may once again be mighty.
O Great Cackler, O great Amon,
Who sprang forth from times primeval
As an egg, Akasha symbol,
Made all things come into being,
Spread your bounty over Waset.

Pause and listen whilst Amon speaks:

Nuk per Amon, ami-ab
Per-ab ami-kshat
Anksh-a em t'ett'a-a

I, coming forth, am Amon, the hidden one, pure of heart
Within the pure body.
I live through my words.

You say:

May I stand here in the temple of temples and sense the holy shrine
  within me,
The sacred number of all being has once again entered
  my body.
That which has been shaped and fashioned
Through geometric symbol, using a system of numbers;
All pure forms of man's connection with the
  macrocosm above.

The censing, cleansing, and opening of the god's eyes,
The playing of music to the great Amon has justly served to open my five senses to all around me.

I (utter your secret name),
I thank thee for being present at this ritual.
I am no longer the same pilgrim who invoked the great Amon,
My soul, my great ka, has merged into my being as deity entered my body.
In wondrous transformation I have been made pure.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them, say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

[contents]

NINE
ANPU

"He Who Is in the Place of Embalming"

The jackal-headed Anpu is one of the better-known Egyptian gods. His Greek name is Anubis.

Anpu usually took the form of a black jackal inhabiting the desert fringes and burial sites. The jackal was always associated with cemeteries because, as scavengers, they had the tendency to dig up and eat poorly buried bodies. Anpu's colour wasn't due to the colouration of jackals, but to the colour of rotting flesh and the black soil of the Nile Valley, which symbolized rebirth to the Egyptians.

Anpu's association with mummification was recognised during the Pyramid Age and his title of Imy-ut, "He who is in the place of embalming," emphasizes the importance of his role in the process, especially in the preservation of the king's body from decomposition. The Imy-ut was also a fetish associated with the Neter that took the form of a headless animal skin, usually a feline, which was tied to a pole stuck into a pot. It was Anpu who was said to have taken charge of the embalming of Osiris.

Over time, Anpu's ascendant star in the heavens was overshadowed by the prominence of Osiris and eventually Osiris assimilated Anpu's attributes. Anpu was gathered into the Osirian family as the offspring of Nephthys and Osiris. But the parentage of Anpu depends on the region and the time-frame. Some stories have him as the son of Nephthys and Set, others say Nephthys and Osiris, though his worship predates all of them.

The Neter's many epithets give an indication of his most
important duties as guardian of the dead. As Khentamenthes, "Foremost of the Westerners," he held authority over the dead in cemeteries, most of which were on the West Bank of the Nile.

Originally Khentamenthes was an older canine deity whose cult centre was at Abydos. In his guise of Tepy-dju-ef, "He Who Is Upon the Mountain," Anpu was thought to protect the Necropolis by sitting on a high hill overlooking the desert. Should any grave robbers come, he would see them and be able to protect the grave from desecration.

As Khenty-she-netjer, the one "presiding over the god's pavilion," he took charge of the embalming tent and secure burial chamber, which in the case of royalty was known as the "Golden Hall." Anpu was so important that no public procession would be held without a statue of Anpu at its head.

As god of the Underworld, Anpu is similar to the Greek god Hades. Both were lord and protector of their realm of the dead. The main differences were that Greeks were uneasy to speak the name of Hades, for fear that he might hear and strike them down. Also, Hades was not involved with judging the souls of Greeks; in their belief system, souls automatically went to wherever their life had led them.

Where Hades was in charge of a soul's punishment in the afterlife, such as making Sisyphus endlessly roll a boulder up a mountain every day, only to have it fall back down the mountain before he could complete the task, Anpu protected the soul from harm. If a soul was not pure enough to warrant his protection, it was fed to Ammut, "the devourer," and that was the end of it.

During the weighing of the heart after death, it was Anpu who presided over the act. He would place the heart of the deceased on a scale balanced with a feather. If the person were deemed good, the heart would be light and balance against the feather. If the person had done wrong, their heart would be heavy and outweigh the feather. Anpu protected those who passed the test in the afterlife. Those who did not were fed to Ammut, making their death final.

It was also Anpu, through his priests, who mummified the body after death. The priest in charge wore the mask of Anpu, and was magickally transformed into the god himself, who was required to remove the organs

prior to mummification, for it was only Anpu who could violate the body of the dead.

As with certain of his brethren, Anpu's image and mythology have become blurred and buried beneath fabrication and retelling. We must use more than physical sight to see beyond the shadows to find the Golden One shrouded within the velvety darkness of night and the starless skies. The great god of the dead waits impassively and patiently for us to learn well the lessons of life before we enter the Hall of Judgment to face the ultimate judging of our heart.

It is interesting to note that during the conversion of the ancient Egyptians to the Coptic religion, they took the image of Anpu with them, giving him the new role of "Protector of Travelers Abroad."

As Christianity in Egypt took its hold, this Neter underwent yet another change. His dog head was replaced with a human guise and he was renamed Christopher, patron saint of travelers.

Whatever his guise may be, Anpu remains with us to this day, as our protector in life and death.

Anpu can be invoked for any situation where there has been a death of some sort, and you wish a new beginning. Death is represented by any transition in your life. The end of one way of life and the beginning of another is where you find Anpu. This can be divorce, breakup, job change, graduation, or any other transitional time.

A person would invoke Anpu as the god of rebirth. As such, Anpu causes change to happen. He takes the dead and escorts them to their new life. He protects travelers while they journey to their new life. In this role, he can be called upon to start the process of renewal after a great change.

Call on Anpu after you have ended a relationship, in order to cleanse your emotions and allow you to take the appropriate lessons into the next relationship. Rebirth happens after the healing is done. By asking for rebirth in the form of a new relationship, you are also asking for the healing process to begin.

The same can be done for a change in careers. The old job is dead; allow Anpu to carry it away to the Underworld, and allow you to start the new career fresh.

When you move from the academic to the professional world at graduation, this too is a transition that Anpu can help you with.

INVOKING ANPU

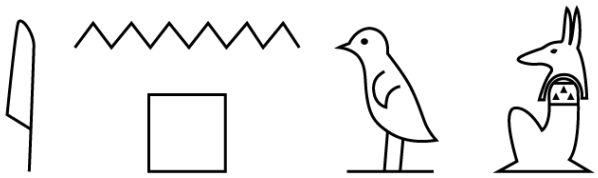
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two black candles, a statue or picture of the Neter, and a small scarab of any material.

Preparation:

Don your white robe and tie a brown and black cord around your waist. This will be in respect of Anpu, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:



An-pu

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,

Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

Hail to thee Anpu,
True and mighty Lord of the Underworld,
I have journeyed far on a quest and now find myself at the gates of sacred Djamet.
Ready am I to face the tests you have prepared and petition for entry into the Hall of Judgment.

All is silent as you await a sign that your petition has been heard. The creak of mighty gates opening breaks the silence and you find yourself standing in a twilight world. It is silent, remote, vast, and mysterious.

Add a little incense to the charcoal; the scent hits your nostrils, intermingled with that of aromatic herbs. Stand for a while just drinking it in. Take a small sip of liquid from your goblet. Reflect, and commune with your heart before the weighing begins. It is a chance to honestly face your true self, your heart, and declare all that you have been and choose to be. Say:

I drink from the cup,
May it serve to stimulate lost memories,
May it soothe the hurts and wounds that may arise from the depths of my heart.

May the aromas of sandalwood and frankincense
surround me.
May I be permitted to pass through the double pillars,
one black and one white,
May the protective hieroglyphs impact on my senses as I commit them
to memory.

I call upon the guardian of that most sacred temple you call my heart.
Thou who hast guarded this holy place from the time I entered this
world.
Thou who hast nurtured and loved it, loved it and
birthed it.

Bless me, I pray thee, for I have served the god
within well.

I present myself before you, stripped bare of any embellishments and
subterfuges.
It has been a life less than perfect, filled with pain, disappointment, and
regret.
My pride has caused me to fall many times and my anger extinguished
many a hope.
Compassion and mercy have flown to the winds on many occasions and
wisdom buried beneath the sands.
I have not heeded the words of those who are wiser than myself and,
like a headstrong child, I have stumbled on obstacles of my making.
Yet, hope drives me on, for:

Without memory of my beloved Khemit,
I should be nothing.
Without love of my most beloved Neteru,
I should be nothing.
Without humanity,
I should be nothing.

My heart has felt much, which has been dark,
But the glorious light of Ra has shone within its recesses, illuminating its beauty, joy, and grace.
This much I have offered others.
Will you accept me as I am?
The very heart of the known and unknown is contained within myself,
It is but a doorway I will journey through.

Take a moment's pause here; reflect upon all that has brought you to this moment. For what is to come will be a revelation, if not life-changing. Remember that you have entered the realm of the dead, a place fraught with dangers if not navigated properly. Stay focused and calm.

Uhen-k nek
Urtu ab,
Pesh-k nek,
Tek-k-tu her kes-k
He-ek am-v.

Arise for thyself,
O still heart,
Shine for thyself,
Stand alongside your image,
And rejoice in it.

The time now approaches for the Judgment to begin. Make your way into the great chamber.

As the weighing of my heart begins,
May the chamber I stand within be filled with Neteru.
May these invisible watchers observe the judgment.
I pray that their majesty and power gives me strength.
May I be justly bathed in the golden light that emanates from them.
I feel their silent gaze upon my fragile being.

I call upon Djehuty to mark well my life's deeds.

I call upon Ma'at.
I call upon the Great Anpu who sits upon a golden throne.
Ah, his dog face is magnificent!
Hail, Lord of the Hallowed Land!
Foremost of the Westerners,
You are resplendent in obsidian blackness,
Strongly sculptured is your jackal head,
Your broad shoulders sweep down to muscular hips draped with a golden kilt.

Hail to you, great god, Lord of Justice!

May I know the names of the forty-two gods who are with you in this Hall of Justice, who live on, those who cherish evil and who gulp down their blood on that day of the reckoning of characters in the presence of the Great One.
Behold, the double son of the songstresses; Lord of Truth is your name.

Behold I have come to you.
I come in truth before you,
I have repelled falsehood for you.

Hark, Ammut the devourer lurks in the gloom!
Thou art awful, and inescapable.
I tremble in fear!

Pick up the scarab from your altar and hold it. Imagine it pulsating rhythmically, and with each pulse you feel an energy flow outwards from your own heart. Focus the energy in your heart centre, using it as a key. Place the scarab back on the altar and as you do so, imagine placing it on one side of the scales, declaring:

I bow my head as Ma'at takes the feather from her headdress,
I watch her as she places it on the other side of the scales.
Accept me as I stand here in the eternal silence awaiting my fate.

Djehuty says:

"The time has come to account for your life, be open,
be truthful.
Seek neither to prevaricate nor fabricate.
We know all and we see all. Begin."

Holding your hands out in supplication, say:

I pray to the Neteru that I may I see the scroll of my life,
Hark! I watch as my life unravels,
Bit by bit the hieroglyphs glow with intensity!

They are now on fire!
May my lifetime be encapsulated in this one moment.
May the words flow onwards manifesting in almost forgotten scenes,
May I see them clearly; some uplifting, and others unbearable in their
clarity,
May I experience a myriad of transformative experiences.
I watch as stars in the expanse of the heavens trace out the gigantic
scales within my being.

Be quiet and stand in reflection. Take a deep breath and utter the words loudly and clearly:

May I be declared "true of voice."

Now begins the delicate balancing of the scales. You feel the passage of each second with trepidation. Your heartbeats echo loudly, almost hypnotic in their rhythm. Will your heart speak in your favour or will it condemn you?

Djehuty gives a signal and a pronouncement is finally made.

Mighty Anpu steps down from his throne and approaches you. The earth shakes with each step the Great Initiator makes. Piercing eyes look into yours; you have no secrets from him, he knows all. An eternity passes, or so it seems. He gestures for your heart and a papyrus to be handed to you.

“Guard these well,” he utters and continues:

“May the pronouncement be made,
Whether it be acceptable or unacceptable
It is for I, and I alone to judge myself.

Let this not be the final judgement,
But an initiation of the most profound kind.”

You say:

I ask that the mighty Anpu approach.
Great Initiator, Lord of the Underworld.

I pray thee, return my heart to me.

Anpu speaks:

> *“Remember that life is a series of what you may call challenges, but these are not in continuous motion. There have to be periods of quiet reflection. Time to think, breathe, and feel, and to understand how far you have travelled on this, your journey. Life begins with reason, it has purpose, but what is the greatest shame is that you forget these reasons almost as soon as you are born. With life on earth, which is so full of the complex issues of survival, we do not remember that there is indeed purpose behind the chaos I call life. However, as you are aware, from chaos comes order. There is purpose and there are opportunities for you to grow or stay in what I call a state of neediness. Life is full of many materialistic views and therefore it occupies your mind more than the spiritual pathways that you should be taking. When the time is right, change will occur. Take my blessings and prosper well.”*

At this stage, you might want to take some personal time with Anpu for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Bow your head and say:

I (utter you secret name) thank the company of Neteru for aiding the weighing of my heart,
For thou hast awakened the very being from within.
May I always reflect on the judgment of "self" and remain pure of heart.
May I realize that this purity emanates from within.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

[contents]

TEN
SET

"God of Chaos and Confusion"

He is known by many names: Sutekh, Seth, Shaitan, to name but a few, but we commonly know him as Set.

Naqada is supposedly where he was born. It is said that the goddess Nut loomed above the housetops of this town, dripping starlight. It must have been like the explosion of a supernova when Set, the star-child, burst out of her side and fell to earth.

He is the Neter of the desert, storms, darkness, confusion, and chaos. Strange events such as eclipses, thunderstorms, and earthquakes were attributed to him.

In art, Set was mostly depicted as a mysterious and unknown creature, referred to by Egyptologists as the Set animal or Typhonic beast, with a curved snout, square ears, forked tail, and canine body, or sometimes as a human with only the head of the Set animal. It has no complete resemblance to any known creature, although it does resemble a composite of an aardvark, a donkey, and a jackal, all of which are desert creatures. The main species of aardvark present in ancient Egypt additionally had a reddish appearance (due to thin fur revealing the skin beneath it). In some descriptions Set has the head of a greyhound. The earliest known representations of Set come from a tomb dating to the Naqada I phase of the Predynastic Period (*c.* 4000 BCE–3500 BCE) and also on the mace-head of Narmer, the Scorpion King, a Protodynastic ruler.

Before the Unification of Egypt, Set was the chief deity of Lower Egypt (the Nile Delta). When Upper and Lower Egypt were unified into one land, Set became the champion of Ra, fighting the demon snake Apep each night as Ra made his way through the Underworld before being reborn again at dawn the next morning.

The most famous myth involving Set is when he killed Osiris, and was then defeated in combat by Horus, the son of Isis and Osiris. The enraged Set gouged out one of Horus's eyes, and Horus cut off one of Set's testicles, making him infertile. There are many theories about the purpose of this myth. It was used to explain why the desert would allow nothing to grow in it. Also, by only removing one testicle, places of obvious fertility in the desert, such as an oasis, could be explained. Others see it as a metaphor for the constant war between the desert and the fertile Nile Valley, since the desert is Set's domain, and the Nile is equated to Isis and Horus. It is extremely unusual for any god to be infertile; gods are usually the source of life.

The story of the birth of Anubis comes about when Nephthys, Set's wife, grows tired of his lack of sexual interest in her. She changes her appearance to that of Isis in order to seduce him. Still, Set is uninterested, due to his infertility. Osiris sees Nephthys and, mistaking her for Isis, sires the child Anubis with her. In later versions, after Set loses his connection to the infertility of the desert, Anubis is described as the child of Set and Nephthys.

Set has been associated with many wives, including foreign goddesses such as the Canaanite goddesses Anat and Astarte, both of whom were equally skilled at love and war, two things Set was known for.

When foreign invaders took over Egypt, they were given the Egyptian name Hyksos, which means "rulers of foreign lands." The Hyksos chose Set as their chief god because of his similarities to their own chief god. It was common in ancient cultures to use the local gods as your own, instead of stamping them out in favour of some imported god. Since all cultures had similar gods, this was fairly easy to do. The Hyksos king, Apophis, is said to have worshipped Set to the exclusion of all other gods.

By the time the Hyksos were expelled from Egypt, the cult of Set was ingrained in areas such as Avaris—especially within the military, who eventually became the priesthood of Set. The founder of the Nineteenth Dynasty, Rameses I, came from a military family of Avaris, and therefore

had strong ties to the priesthood of Set. This began another elevation of Set. Because of the association of Set and the Hyksos, Set became the god of foreigners, and was said to be the god of anyone not Egyptian.

Because it has become normal for "dark" happenings to be associated with evil, Set has been considered a god of evil. This is untrue. Gods are not good or evil, they just are. They may commit acts that are viewed as evil, just as anyone can commit such acts. They have their reasons for these acts, just as people do.

Set is change—constant, sometimes drastic, but always change. Nothing is constant but change. We tend to think of it as chaos because people don't usually like change. They want predictability and stability. Change is neither.

Invoking Set would probably be done not to create chaos, but to understand the chaos already present in your life. Things happen that seem unexplainable at the time; it is usually only after the fact that you understand what happened and why.

Invoking Set and asking him to help you understand the dark and chaotic things that are happening in your life, as they are happening, can open a new outlook on the real causes and reasons behind the turmoil. The desert seems featureless and ever changing when you first look at it, just as dark and chaotic events in your life do. However, once you take the time to really see and get to know the desert, you find landmarks and other forms of identification that help you make your way through.

The same sorts of landmarks can be found in the chaotic events that happen in anyone's life, you just have to look for them. It is often much easier to see these landmarks in other people's lives than to see them in your own. Invoke Set to help you see what is there, and to help you navigate back to a place of calm and tranquility.

INVOKING SET

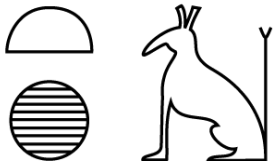
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice or water, one red and one black candle, a statue or picture of the Neter.

Preparation:

Don your white robe and tie a black and red cord around your waist. This will be in respect of Set, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:



S-et

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:
I call upon Set!
I pray to the Mighty Ones on high to show me his temple,
The first place, the great meeting of minds.
Naqada!

May I see the great red temple,
May it shimmer in the fierce rays of Ra.

It overwhelms me!
I stand in silence drinking in the beauty of this
awesome structure.

Lo, darkness surrounds me
A tender darkness beyond,
A darkness that is consecrated,
To feel this darkness is more wonderful than triumph,
And at the end of it is love.

Far above me shines the evening star of Khemit,
Watched over by the star Alcor in Ursa Major.
So wonderful is this heavenly sight, it stirs the very
core of my heart.
May the chords of song be released,
So pure they awaken the very soul in the heavens.

I call upon the blessed goddess Nut to reveal herself,
Thou who art suspended in the starry mass,
Suspended in infinite starlight.

May I thus be at one with you within the stellar dust
of your perfect body.
But hark! All around me the cosmos is flushed
with purple,
Now crimson as your blood reddens the stars around
your radiant body.

I see the moonlight and the starlight,
Electric storms rage through the heavens!

What does this mean, O heavenly one?
I feel a great stirring.

I hear the primordial scream as pain grips your
stardust body,
I see, bursting from your bright side, the firstborn of
your children,
Set!
May I rejoice with you as you work your magick,
birthing your baby.
I hear you proclaim:

> "He is my eldest one,
> Born of darkness from starlight,
> My child of wonder."

Nut whispers the message of dawning:

"I am the primeval goddess,
Stellar mother bringing onward the seven-star souls,
I bring forth my star-child Set.
O my son, my true beloved,
Son of evening, god of dawning!"

You continue:

I rejoice on high!
So is born the child of wonder,
The first male-child Set, first Neter of the Black Land,

Down he falls beneath the stardust, passing silently through the
twilight,
From the stellar to the earthly, down he drops to Nubty.

Thou who art the son of tenderness and passion.
I see the fire in your bosom, and the beauty in your spirit.
I see the mystery of your being, a dual side to your delicate nature,
A duality that will split into two beings to form your twin brother Heru!
Hark! I hear your mother as she cries her last song:

> "Golden child, and dearest Sutekh,
> I give to Nubty precious gold ore, for gold is of pure kingship.
> This gold will make all kings holy,
> But as they tear it from the darkness of the earth-world,
> It will echo the time when you were torn from my bright side through the cosmic darkness,
> And so, my dear one and only star-child,
> Each time they rape the gold from the earth, you will be reborn."

At this stage, you might want to take some personal time with Set for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Sprinkle a little incense onto the charcoal.

Close your eyes and imprint this scene in your memory and inwardly make a wish. The aromas of cinnamon, sandalwood, amber, and lemon are all around you; the scent is wonderful!

I call again upon Set,
Appear before me, I pray thee.
You of pure angelic wonder are perfect.
You are Set.
Your golden body shimmers in the darkness of your sanctuary.
Red-gold are the curls that frame your faultless face,
A face that holds an expression of all-knowing, understanding, and perfect love for all who look

upon you.
Your bright green eyes look beyond all space and time and hold a hint of sadness of things yet to come.
Resting on your golden shoulders is a fabulous malachite collar edged in the curious animal-body form you will always be likened to.
On the breastplate are golden hieroglyphic symbols that I can read:

Xeper-a Xeper Xeper-u

Listen to the splendour in his speaking as words melt from his fine mouth:

"I am he who came into being
And in coming into being
Created the beings who came into being."

You continue:

Au kshemu seku;
Nat ap-na au
Nuk uru punt
Ba-a pu Neteru

O never setting stars,
The ways I have opened.

I am the eldest born of unformed matter,
My soul is the gods.

Thou art the shaman of old who sings songs from distant ages,
From the stellar waters, from the whole of creation.
Thou who art clothed in a leopard skin,
Mark of your beloved mother Nut.
Each spot represents a star on her glorious body.
From henceforth, shamans, priests, and the infantry will drape this skin across their shoulders.

In future times they will forget the reason why they
wear it.
But, embedded deep within their psyche, they know they wear it as the
shaman of old—a mark of respect and in recognition of you,
O my beloved Set.

How I long to be able to reach out and touch you,
But nay, you raise your left hand, forming a circle of black flame that
surrounds you.
I know the time is not right.

I pray thee that I may connect with you on a
different plane.
I hear the inner voice of you, Set,
A voice that responds, promising that we will meet
again as I journey through the land of Khemit.

I feel you smile upon me,
A smile likened to warm sunshine falling on cold stone.
But behind your eyes, your young face has deep pathos.
Your silence bids me to be silent, and your stillness bids me to be still.
And your sad and absolute acceptance sifts awe. Like the desert wind,
the sand is sifted into the temples and into the temple of my heart.
I feel the touch of time, and the touch of eternity too.

In this sanctuary, I hear you whisper:

"I will be with you always."

I (utter you secret name) thank thee, Set,
Thou who art the star-child stellar miracle,
Whose warmth has touched me deeply.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

[contents]

ELEVEN
HATHOR

"Mistress of Joy and Music"

Hathor embodied love, motherhood, and joy. She helped women in childbirth and welcomed souls in the afterlife.

Hathor is depicted as a cow goddess, or as a woman with a headdress showing the sun disk and cow's horns.

Her name means "House of Horus" and her association with Horus is very strong. As Horus was identified with the pharaoh, so Hathor was associated with the queen. Since the house of Horus can be extrapolated to be the entire world, Hathor, being the wet nurse to Horus, can be seen as the mother of the world.

For three thousand years, she was known as Mehturt, meaning "great flood," which could refer to her being associated with the Milky Way. Many believe this is a reference to the annual flood of the Nile, but as Hathor was a goddess of motherhood, it was probably a reference to a pregnant woman's water breaking, announcing that birth was imminent.

The Romans saw Hathor as an incarnation of Venus, and the Greeks saw her as Aphrodite.

Hathor is in many ways similar to the goddess Bat, sometimes being interchangeable. In her earliest depictions as the cow goddess, it is not always possible to tell if it is Hathor or Bat that is depicted.

The cow was seen in Egypt, as in most other cultures, as a symbol of fertility. The Egyptians had a cow goddess in Bat, and it is unclear exactly why Bat retained her individual identity after Hathor came to prominence. One possible reason is that Bat was associated with the ba, which is an aspect of the soul. When Hathor did absorb Bat, she also became a protector of the soul. As a nurturing fertility goddess, Hathor gave food and drink to the souls of the departed.

The absorption of Bat also made Hathor a goddess of music and dance, as Bat was associated with the sistrum. Between her associations with fertility, childbirth, motherhood, music, and dance, Hathor became the goddess of joy, and was revered as such by the population at large, especially women.

So while the Romans and Greeks saw in this Egyptian goddess aspects of their own goddess of love, she was so much more complete as a woman and a lover. Venus or Aphrodite simply brings love into your life. She causes a person to fall in love, then her job is done. Hathor represented not just love, but the sensuality of a woman. She was the temptress who gets what she wants from a man; he willingly gives her whatever she asks. This is not the temptation of evil that the Christians would have us believe; that woman in the act of sacred sexuality. It is not evil, and it is not to be feared; it is the natural way of things.

Hathor is the desire felt in the soft heaving of a woman's firm, round breasts. She is in the gentle swaying of a woman's hips as she moves in dance. She is in the big, wide eyes of a woman looking up into the face of her man. She is in the flushed lips of a woman, as they part to accept her lover's kiss. Hathor can be found in the gentle caress of a woman. She is in the full embrace of a woman as she molds her body to her mate's, and she is in the moist warmth between a woman's legs.

It is the sight of Hathor within a woman that makes a man forget all about his own pleasure, and desire only to please his partner to her complete satisfaction, and as many times as possible. This act of sacred sexuality is one way for a man to worship the Goddess, through her daughter and priestess, just as the woman worships the God through his son and priest.

The association of dance with sexuality is obvious to anyone who has ever been to a nightclub. It has been known since the first women danced before the first men. Even the act of sex itself has euphemistically been called a dance. Most people today don't consciously make the connection, but in ancient times dance was considered a true form of worship. Women channeled the power of the Goddess through dance, and men reacted.

As her priests and priestesses were accomplished musicians and actors, they would create rituals that were as much art as ritual. People would go to the temple of Hathor to have dreams explained, or when they needed the spark of inspiration. Egyptians looked at Hathor much the same as Greeks looked at their nine Muses.

Hathor was so popular that she had more celebrations than any other Egyptian deity. With her association with pleasure and joy, is it any wonder? She also had more children named for her than any other deity. Naming a child for a particular god or goddess was to give that child a natural connection to that deity. To give a child, male or female, a name that included the name of Hathor, was to give that child a natural grace and beauty. The name bestowed all the gifts of Hathor on that child, including fertility, abundance, grace, beauty, and compassion.

Wearing the headdress of eighteen serpents, which is the sign of women and wisdom, and the crescent cow horns, which are associated with the woman's menstrual cycle, Hathor was quite likely the original mother goddess of the Egyptians, as she pre-dates Isis.

Later myths have Hathor as the wife of Ra, but earlier myths have her as the original mother of Horus. When Horus became associated with Ra, that created issues over who was related, and how. Hathor became the mother of the new sun god, and in areas where Thoth was strongly worshipped, Hathor became known as the wife of Thoth, as he was the Creator. As such, Hathor absorbed Thoth's earlier wife Seshat and all her duties. Therefore Hathor became goddess of records and witness at the judgment of souls at the Duat, ancient Egyptian for "underworld."

Still retaining her identity as the goddess of all that is good, as witness of the Duat, she gained the ability to expel evil and was given the title Nehmet-awai, which can also mean "one who recovers stolen goods," thus Hathor became the goddess of stolen goods as well.

Hathor is the goddess of joy in all its forms. She brings with her the ability to see and feel pleasure no matter what may hold your heart down. Through music and dance, she brings the spiritual into the mundane. If you

are a musician, invoke Hathor both for inspiration and to add depth to your composition. The music and words you create will move those who hear them, far beyond the simple words you write.

Allow Hathor to bless a pregnancy for a healthy child to be born, and invoke her as birth becomes imminent, to ease the pain and counter any complication. While all children are going to do things that cause trouble, with Hathor at your side, it is the joyful things that will be memorable.

The joyful cow goddess brings you fertility in all things, and great abundance. Give thanks to her whenever you receive unexpected gifts that add to the joy in your life.

INVOKING HATHOR

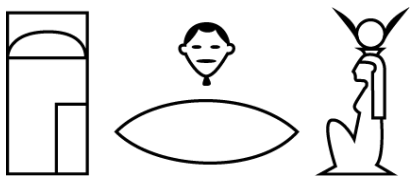
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two orange candles, a statue or picture of the Neter, a small hand mirror, and a small platter of fruit of your choice.

Preparation:

Don your white robe and tie a yellow cord around your waist. This will be in respect of Hathor, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of her name:



Hat-hor

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

Hail to thee, Hathor!
Lady of music, song, dance, and sacred desire.
Mistress of Iunet, pray receive me into your realm.

I long to see the white Denderah as it stands on the blackened mound.
White and pure, rising like Isis out of the Nile.
Temple walls are soft in colour, colours that energise and pulsate from within.
A temple that welcomes all, and holds them spellbound on entry.

May I be captivated and held here awaiting your presence.
Great Lady, I ask for a sign,
Like a gentle breath of air, as if a kindly hand has swept a blossom lightly across my face and down towards my singing heart.

May the years drop away from me as I enter your temple.
I call upon thee to appear before me!
The air around is a mix of jasmine, musk, vanilla,
and patchouli.

Hail to Hathor, who stands before me.
Thou art statuesque and clothed in a diaphanous robe
of white, blue, and orange.
I feel the warmth of your smile enveloping me totally,
Your kohl-darkened green eyes sparkle,
Your skin is the colour of honey,
And your hair as black as a night sky.
I behold the bronze mirror in your left hand,
And with your right hand, you gently shake a sistrum.
Thou art beautiful to behold!

It is said that when Ra opened his eyes within the heart
of the lotus,
His eyes filled with nectar and dropped upon the earth.
His tears transformed into a beautiful woman,
And thus you were given the name "Gold of the Gods,"
Hathor the Great, Mistress of Iunet, bountiful Mother.

Your breasts have suckled gods and kings.
You are the wild cow of the rushes whose dance excites all living
things.
Thou art the fiery power of the Wadjet that spreads terror of the king
through all the land.
Thou art part of the first great culture to infuse its entire society with
the magick of music and dance.

Pick up the small hand mirror from the altar and imagine the goddess standing behind you. Smile into the mirror and say:

May I see your smiling face reflected into this mirror,
May I see you dance and sway to the rhythmic throng of a solo
drumbeat,
May I feel the waves of energy flow up from the ground and surge
through my body,

May it serve to evoke ancient powers and memories.
May the drumbeat take me deeper and deeper into other levels of consciousness.

I pray that I may hear the ancient notes so steeped in shamanic power impact upon my senses.

Place the mirror back on the altar and pick up the goblet and say:

I offer up a libation to the mistress of song and dance and drink in her honour.

Place the goblet back on the altar and, holding the small platter of fruit, say:

In the name of Hathor, I offer up this fruit.
I ask that these fruits be blessed.

In no other temple, when the sanctuary is reached, has one such a strong consciousness of being indeed within a sacred heart.

"Or so it seems today, when the passion of Christianity against Hathor has spent itself and died. Now Christians come to seek what Christian Copts destroyed; wander through the deserted courts, desirous of looking upon the faces that have long since been hacked to pieces. A more benign spirit informs our world, but, alas! Hathor has been sacrificed to deviltries of old. And it is well, perhaps, that her temple should be sad, like a place of silent waiting, longing for the glories that are gone.

"Or is it? While the zealots did damage the Temple of Hathor, in their fervour to eradicate all that was not of their god, the power and majesty of Hathor is not the temple itself. Instead, it is the energy given by her followers over thousands of years, in the building of the temple, the intricately carved decoration and texts, and most of all, the ecstatic dance, song, and worship of her priesthood, and the thousands of followers who took part.

"The old stones still radiate that love and devotion, absorbed over the numerable years of active worship, like a battery slowly giving off an electric current. Most visitors to the temple may only see a ruin, but those who are attuned to the mystical aspects may find that their bodies react to the presence of the goddess. A primal, sexual urge without physical cause, or a feeling of peaceful joy may settle over the pilgrim who is aware beyond what his or her eyes can see.

"To such visitors, the damage seen at the temple seems futile and impotent. The thought that a goddess could be destroyed by vandalizing her temple is utterly ridiculous.

"Hathor is alive and well, and in her house, even today."

At this stage, you might want to take some personal time with Hathor for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to her, and enjoy her presence.

Stand or sit silently for a moment and think now of the present, and say:

Great lady of Iunet,
The greyish whiteness of your first hall is overhung with a roof now blackened with the soot of ancient Christian fires as they sent their protestations to their one god in heaven.
But, your temple still holds the pale colours that here and there sing.
I close my eyes and hear the musicians,
I open them and behold the dancers
Whirl and twirl before me.

I see your face looking down upon me, smiling.
Thou art the Hathor of Denderah.
I see tears well in your wondrous eyes.
Not the tears of sadness, but of joy
As you see the many pilgrims that search, and find,

That rapturous age of laughter, song and dance, and carefree spirit has not faded.
The joyous beautiful goddess Hathor has not gone.
May the great lady see her glorious temple that still stands in true majesty.

O wondrous Hathor,
May you once again look upon your temple and home
As the people once again restore and rebuild.
The laughter is returning. The dance moves to the music.
Your home is not just a single temple deep in the desert,
But many thousands of dwellings around the world,
Where your followers erect shrines, simple and complex, in your name.
May my humble shelter be acceptable to you,
For I welcome you with open arms and open heart.

As long as I (utter your secret name) have breath,
You have not been forgotten.
You shall live within my heart and be worshipped with the passion you deserve.

Ankh ankh, en mitak
Yewk er heh en heh
Aha en heh

Live life, thou shalt not die
Thou shalt exist for millions of millions of years.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.

Close your eyes, and when you open them,
say these words:

"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."

[contents]

TWELVE
NUT

"Infinite Space and the Infinite Stars Thereof"

It is said that she was the very first goddess to be worshipped and revered in the ancient land of Khemit. She was the goddess of the sky and all heavenly bodies, and is usually depicted as a nude woman, whose arched body contains the stars of the night sky. She has also taken the form of the great solar cow, a sycamore tree, and a sow suckling her piglets, which were the stars in the night sky. Nut is the barrier between chaos and the order of creation.

The hieroglyph for her name is a water pot, which is also thought to represent the womb. Her name is translated to mean "night," and she is one of the oldest deities of Egypt. The ancient Egyptians referred to women as Nutrit, or little goddesses.

Nut is also the goddess of death, her image painted on the inside of sarcophagi. At death, the pharaoh entered her body, to be reborn in the afterlife.

Although Nut was a cosmic deity and a part of creation, she had no known temples built to her. Even shrines of the goddess were not very numerous, but there was a Per-Nut in Memphis and a Het-Nut in the Delta; three rooftop chambers were dedicated to her in the temple of Denderah, called respectively Ant-en-Nut, Per-mest-en-Nut, and Per-netch-Nut-ma-Shu. It is to Denderah that the Invocation to Nut will take you, to learn the truth of her being.

Even though we recognize the goddess better with the whole of her body and limbs bespangled with stars, the curious images of her in the Denderah chambers show a woman bent round in the form of a semicircle. Within the woman is Nut, and within this second body is a man that is bent round in such a way as to form an almost complete circle.

One could say that the outer body of a woman is the heaven over which Ra travels, and that the inner body is the heaven through which the moon makes his way at night, while the male body within them is the almost-circular valley of the Duat. Another explanation could be that it is two women, the personification of the day and night skies.

However she is portrayed, Nut has absorbed the attributes of all the great mothers of the gods in the world.

Mystically the stars held great importance to the ancient Egyptians, as they regarded all stars as gods. The heliacal setting of a star in the west—Amenti—was looked upon as its "death," and the star would make its voyage through the portal to the Duat or the Underworld where the god Ra journeyed each night, personified as the aged god Atum.

The ancient Egyptians have always been regarded as "flat-earth" people; the sky was above and below the earth, and they perceived their world as being contained within a recognised border. They believed that the sky was held aloft at the four cardinal points by pillars or mountain peaks that rose above the range, creating the world's edge, and Nut the sky goddess supported the heavenly bodies across which the sun god travelled every day.

During the early phase of Egypt's development, the seven stars of Nut gave their names to the first Nomes; this was during the period when time was measured by the stars. But Nut and her child Set were considered unreliable because of their false timekeeping and, as a result, were cast out by the Solarites in the name of Osiris, who gradually took over from the lunar god Djehuty. This glorified the god as the father of the child.

The constant clash between the cult of Set and the cult of Horus split the land of Egypt in two, as first one and then the other fought for supremacy.

However, the solar regime seemed to accomplish final victory, and the Egyptians merged into the cult of Christendom. There are still undertones in today's Christianity of the more ancient cult of goddess worship.

It was much later that the story of Nut was changed to include the births of Isis, Osiris, Set, Horus the Elder, and Nephthys, who are relatively

modern additions to the mythology.

Nut is the celestial archetype of all women. She is the sister, the lover, and the mother. To invoke Nut is to invoke the innate feminine within. She gives solace and protection to those who are hurting. She is the passionate sexuality of femininity.

Invoke Nut for the protection of the Mother, or to ignite passion.

It is often said that a project you are passionate about is a birthing process. It takes time for everything to align properly and it takes a lot of work. Call to Nut to help give birth to such a project, manifesting it in the plane of reality.

INVOKING NUT

What you will need:

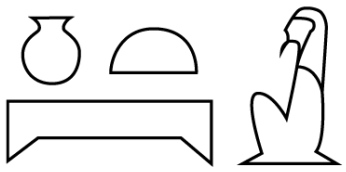
Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two dark blue candles, a statue or picture of the Neter.

Preparation:

Don your white robe and tie a blue and white cord around your waist. This will be in respect of Nut, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of her name:

N-ut



Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.

It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

Lo, I stand within my sanctuary and call upon those on high to guide me,
May this place be likened to the great Temple of Iunet,
May I be shown the stairway where upon I shall tread
And make my way to the very roof of Nut's being.

May I glide effortlessly up these well-trod steps.
Subliminally, my energy is taken from me almost like a sacrifice
As I make my way to the divine.
May my body convey to the soul a deeper message of reverence and awe.

I pray thee, may I follow as an initiate of the mysteries.
As the sacred priests carrying long incense burners emerge from every stone.

Pause and add more incense to your charcoal.

May these sweet aromas excite my inner being.
I pray that I may walk in final procession to the roof of the goddess.
Hail to thee, Nut,
I pray, come to me as I chant the chant of the ages:

"In the unremembered ages,

In the nights that are forgotten,
Downward through the starry cosmos,
From a far-off constellation,
Falls the beautiful night-enchantress.
Thou, who art born of the mystery of heavenly stardust,
Out of Nun's watery celestial abyss.
I summon thee."

I pray that I may feel the shifting of the heavens as if a storm is breaking,
Behold! The firmament above me turns an inky blue,
Darkness and an eerie silence follows.
I pray that I may see the four fabled pillars of cloud stretch from earth to heaven.
Hark! These pillars are actually supporting the sky!
One is of molten gold, another of pure silver,
The third of lapis lazuli, and the fourth of carnelian.
Between them runs a road of radiant light ending in magnificent splendour,
And in the midst of this light spins Ra in all his glory.
Then the light of mighty Ra is gone.
May the light of lunar Djehuty rain down.

Pause, bowing your head, and reflect in silence. Imagine the heavens continuing to shift. Sprinkle a little incense on the charcoal and say:

From the far reaches of the heavens may I hear the sounds of the celestial spheres.
May they spin in harmonious patterns, ever changing the designs of heaven.
And from it may I see the birth of the star body,
Paradise Mother.

O great Nut, may the aromas of frankincense, myrrh, cypress, and jasmine fill the air.
In the moonlight and the starlight may I see your body sparkling like a diamond,
May I see your crystal eyes shine like great orbs.

Nut, enchantress of the heavens,
Nut, goddess of the seven stars.
Great Stellar Mother, I pray thee,
Arch your body over me and fill me with the stardust of the ages.
I pray thee, speak to me.

Anet-hra-k, Noot
Auksh satet-v en Amenta
Hent en Peteru
Au the an Tehuti
Au hent en ehehui-v en maqet:
Un uat er (your secret name)
Teh-k-na (your secret name) ses-a
Anet-hra-k Noot

Hail to thee, Nut.
Oh, daughter of heaven,
Mistress of the sky;
Thou gift of Thoth,
Thou mistress of the interdimensional ladder.
Open a way to (your secret name)
Let (secret name) pass.
Hail to thee, Nut.

Pause, and imagine Nut's huge starry form as it descends and hovers above your head. Her voice is likened to the delicate plucking of harp strings, each note falling like a tiny star around you:

"When the brotherhood of man was formed, my star-cult grew in numbers, thus establishing the first earth Nomes that were based on Sirian cosmic lore. All was well in the land, my children. You were happy to honour me at the close of Ra's day in the westland. You were happy when I gathered the great sun into my sacred body, spilling out the starry night.

"The heavens were thus divided and you split my land of Khemit in two, giving my beloved firstborn Set the southland, manifesting my light whilst I ruled the north. But let it not be forgotten that I was the first timekeeper. It is I who holds aloft the pillars of the sky supporting all the heavenly bodies."

You continue:

"I thank thee, Great Stellar Mother, and watch as your body explodes back into the millions of stars held aloft by your four magnificent pillars.

I pray that I may see the sacred road of light as Ra is reborn, heralding another day.

I am held captive! The manifestation of deity is breathtaking."

Pause and take yourself mentally into her rooftop temple and say:

I pray thee, speak again to me.
Thou who art the first mother, who gave birth to the child of chaos, Set.
You held him close to you and fed him on the milk
of stardust.
He reigned supreme with you, the Great Unmated Mother!
I hear you say:

"All was well, even when I had to share my realm with Djehuty. But when the usurper Osiris was introduced into my land of Khemit, my son and I were cast aside. Osiris took Isis as his consort and his gift to her was my realm, which included my star Sothis. She took everything from me, even my title of the Goddess

of Infinite Space and Time. Know this, O pilgrim, when you gaze upon the image of Isis and Horus, you really are gazing at me, Nut, and my child Set."

At this stage, you might want to take some personal time with Nut for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to her, and enjoy her presence.

Great Mother of the Stellar,
I (utter your secret name) have felt a great sadness all around me and I weep within.
I thank thee for sharing with me your tragedy.
I humbly thank thee for allowing me to listen to the history of the ages unfold,
As locked within this history is truth.
I bid thee farewell, Goddess of Infinite Space and Time
Whose stardust is always within me.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."

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THIRTEEN
SET IN THE SETEREION

"Lord of Chaos and Confusion"

Behind the majestic temple of Seti I in Abydos is a place we have all visited, even if we have never been there in this or any other life. On one level this place can be found on the physical plane, at Abydos, within the ruins of a mysterious building commonly known as the Osireion, a shadowy and foreboding place. At another level this place exists somewhere in the dark and torn places of the heart, and is approached through the cold passages leading from the back of the mind. We may never have set foot in Egypt, or even so much as studied its imagery from the safety of our couches, but we have all made journeys into the tangible night of that odd and eerie temple. We are all, in our own way, initiates of its mysteries.

This dark temple was always thought to be a funerary temple, and therefore named for Osiris, god of the Underworld. Yet no one really knows what its actual purpose was; it has no physical connection to the temple built next to it, there is no entryway from one to the other, and the architectural differences between the two are also evident. This lower temple could very well be predynastic.

In the absence of any real evidence, Egyptologists guessed at its purpose, and named it based on that guess. When looking at temples, it is important to look not with physical eyes, but spiritual eyes. Even today, churches are not built for the physical body, but the spiritual one. Looking at this so-called Osireion, we believe that it is a place much better suited to Set than Osiris. Therefore we will call it by a more fitting name, the Setereion.

This dark, dank, and sacred place echoes with the footsteps of any who dare enter. Shadows seem to flit just out of sight; all around you the mind

begins to play tricks. Few are brave enough to enter. Fewer stay any length of time. It is a place of primal fear.

This primal fear, the fear of the dark, runs deep within us all. The darkness holds dangers we can only guess at. Our weak eyes are unable to see any distance, and our perception of depth is completely shot. But it wasn't always this way.

We have been told all our lives that the dark holds danger, and the light is our salvation. Dark is evil, and light is good. Yet looking at this in spiritual terms, we understand that dark and light are inextricably linked to each other. There is no way to have one without the other. Therefore, anyone who desires to work magickally must explore the dark in order to truly understand the light.

When we talk about dark, we are not talking about evil; we are talking about the absence of light, or more correctly, the other side of light. When in the light of day, we can see more clearly. We can see far off into the distance. Objects are much easier to see in the light of the sun. We can tell from great distances the difference between safety and danger.

Yet if we venture out into a moonless night, the darkness is total. But if we give ourselves enough time, we *can* see in the dark. Certainly, we cannot see as well in the dark, but we can see well enough. The problem is that we have been told so many times, by so many people we have trusted, that the dark is dangerous, and that it is unsafe to go out—so much so that we flood ourselves with artificial light, hoping to keep the darkness at bay.

We therefore never experience the true darkness. We simply refuse to embrace it in any way for fear that we will lose ourselves in its depths. This depth of true darkness is what the Setereion represents. It is a physical darkness that allows us to explore the dark depths within ourselves.

We all have a dark side. That is why the gods of the ancients also have a dark aspect. Modern faiths would have us believe that our dark side is the evil that will trap us, and keep us from our reward in the afterlife. We are told that only through salvation can we be saved from the dark.

Those who ponder thoughts deemed inappropriate are said to have dark thoughts and are labeled as misfits, or worse. We are told to pretend that these thoughts do not exist. We are scorned or punished if we admit to them. We are urged to seek psychological help for thinking wrongly. Yet having dark thoughts is not the same as acting on those thoughts. We all have them, and we all run from them terrified.

The true priest or priestess understands that only by accepting these dark thoughts, only by embracing them and admitting to them, can we properly name them, and by naming them, we gain power over them. Understanding these dark places in our minds, and taking responsibility for them, is what allows us to enter the light, and be enlightened.

This is not the easy path. This is not the path for the unsure or hesitant. If you do not have the confidence in yourself to know that you can do this, turn back now. This path is not for you. It is not a matter of skill that will keep you from this dark path, but of motivation and confidence. Only those who are unafraid of the dark can enter it and return empowered by it. All others either run from it, or are driven insane by it.

Truthfully, you have nothing to fear from the dark but yourself, and that is the most frightening fact of all. In the film *The Empire Strikes Back,* Yoda trains Luke in the ways of the Force. They stop by a gnarled, dark tree, and Yoda tells Luke that this place is empowered with the Dark Side of the Force. He then instructs Luke that he must enter this place. Luke asks what he will find there, and the answer he receives is that he will find only what he takes with him. Metaphysically, this is one of the most powerful statements ever uttered.

As he makes his way through this place of darkness, Luke is ambushed by his nemesis, Darth Vader. The two Jedi battle and Luke is eventually victorious, killing Vader, only to find that it isn't really Vader, but only himself that he has slain. Most people who see this scene scratch their heads, wondering what it was all about. Those of us who understand magick understand all too well what that scene depicts. We are all our own worst enemy.

It is not about defeating our dark selves, but acknowledging that part of ourselves, and embracing it as a part of who we are. Only when we accept that part of ourselves can we be whole spiritually. This is a lesson most never learn, because they have been told that salvation can only be found by remaining spiritually bisected.

It seems odd that a religion based on how many souls get to heaven should only care about half that soul. The ancients understood that there is power in darkness. Today, the military understands the power of darkness very well. It is not about giving in to the darkness, but harnessing that darkness to your advantage.

Your dark side is powerful. It can and will overtake you if you are not careful. It will try to seduce you, and trick you, and as long as you continue to run from it, your dark side has the upper hand. Standing your ground, accepting who you really are, and taking responsibility for your dark side allows you to use the power of the dark and the light as the equals they really are.

The powers of darkness and light are with you; all you have to do is understand them, and accept them for what they are.

INVOKING SET IN THE SETEREION

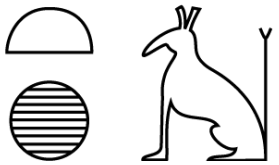
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, one red and one black candle, a statue or picture of the Neter.

Preparation:

Don your white robe and tie a black and red cord around your waist. This will be in respect of Set, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:



S-et

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

Hail Set! I come to thee with my hands open.
I call upon thee to bless me and empower the black flame that burns within me.
I call on thee to come into my presence.

I long to feel the pull as I venture into your realm.
But hark, the one who is with me is Wepwawet!
I bow to you, ancient wolf-god of Abju,
I also sense the presence of the First Ones, the boat people,

They who came to this land when Khemit was still young.

Lord Wepwawet, I pray thee show me the way to the sanctum of the Lord Set.
May you light my way,
May you protect me and guide me, Guardian and Protector of Mysteries,
As I venture forth into the subterranean chambers known as the Setereion.

I feel the velvety darkness like a shroud around me,
I ask for entry into this hallowed place.

Hail Lord Sutekh! Hail Set!
It is I (utter your secret name),
I ask the Divine One to receive me.

The air is heavy with sweet aromas like water drenching sun-hot sandstone,
Mixed with freshly cut hay in grasslands.

I feel the grit in my mouth from the sandstorms of the annual Khamsin,
I smell the odour of sodden wood after rain …
My lungs are bursting as I breathe in these aromas.
This is the pure fragrance of my lord Set.

Wepwawet, I ask of thee again, light my way!
I pray that I may glimpse the fabled red granite walls of this temple,
Walls that are hung with red and gold banners,
Banners that gently move as if by an inner wind.

I stand on the threshold of your inner sanctum, My Lord,
I ask of you to accept me as an initiate.
I pray that I may receive my lessons of instructions into the darker mysteries of the priesthood of Set.

I solemnly pledge myself and lay my naked heart
before thee.

I enter your hallowed space carrying my hopes, my fears, and my trust,
to your shrine.
I solemnly pledge myself and lay my naked heart
before thee.

I pray thee, guide me.
Give me inner strength as I cross the black quartz floor
to meet you.
May I perceive you as you regally sit upon your high throne of gold
from Nubty.
Set, thou art beautiful!
On your fine head you wear the Sekhemti,
The double crown of Upper and Lower Khemit.
Your face is chiselled with fine emotion,
I have seen this face before.

Ah Ab Set
Desh-ert en tut!
A-at!
Au-I-nek er ta en uwas kshept!
Nek Kshi!

Hail heart of Set,
Red crown of the statue!
Divine standard!
Thou hast come to the land of the Uwas sceptre.
You are the heir!

From your broad shoulders hangs a collar of electrum,
The great fusion of silver of the moon and gold of the sun.
You wear a tunic of black, red, and gold,

In your left hand you hold the Uwas sceptre sculptured in your dog-form likeness,
The black flames silently lick the edge of your podium.

I stand here before you and feel your bright green eyes shine forth upon me,
I ask thee to bestow the gift of sight upon me as I come into my being.

Within the silence I hear your voice that is likened to winds roaring,
Each sound distinct with its own divine message.
The notes resound across the quartz floor, engulfing me!
They fill my spirit.
I ask thee to bestow the gift of sound upon me as I come into my being.

Pause and close your eyes and imagine Set stepping down from his podium and standing tall and beautiful before you.

O divine one, I pray thee that I may feel your breath upon my face,
A breath that is likened to sweet almond oil,
Your breath bestows the sense of smell upon me as I come into my being.

I ask of thee to purify my heart,
By this action your hand dissolves right through me as you bestow the blessing of touch upon me as I come into my being.

I sense the very nearness of you and feel the solitary five thousand years you have endured in this world alone.
With you, I shed tears of sorrow;
Tears that fill an ocean and could flood the world.
The salt from your tears awakens my taste as I come into my being.

At this stage, you might want to take some personal time with Set for meditation, quiet introspection, conversation, or whatever you need to help

build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Great and divine Set,
I am unable to speak to you directly,
I pray that your thoughts may be fused with mine,
Reveal to me the æons of your knowledge,
Of the past, present, and future times to come.

Listen as Set speaks to you:

> *"O Seeker of the Mysteries, bravely have you sought to find me, but you must venture farther northward, seeking always a star to guide you. I will be with you. See the reeling stars above you, may Mesxet descend upon you, as the stellar meets the terra, on the morrow and the next night, when my mother greets her soul child, like a red and burning nova, from the heartland of my kingdom, may you reach your higher mental plane."*

You continue:

Hail Set, mighty one, eldest child of the star goddess Nut,
Born of darkness from starlight,
Son of evening, god of dawning.

I thank thee for being in my presence.
I (utter your secret name), seeker of the mysteries, have been taken to a place of chaos, your sanctuary of confusion.
I have revealed my soul to the Great One as he has looked upon me, a fragile earthly being.
I have been taken to the heights of the stars and know that you will always be with me.

I thank thee for opening my eyes with the gift of sight.
I thank thee for allowing me to hear your voice; may I always hear your words as messages floating through the gusts of wind.

I thank thee for your divine breath upon me,
It has also served to reawaken the black flame that now burns more fiercely and darkly within me.

Your touch upon my fragile being has awakened the true spirit within, and I thank thee,
I have tasted the salt of your tears and felt your sorrow, and from the shadows listened to your weeping and lamenting of cries for your long-lost children.

Hail Set! Mighty One!
Xeper-Xeper-a-Xeper-u
I have now come into my being.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

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FOURTEEN
OSIRIS

"Lord of the Underworld"

Osiris—whose name translates from hieroglyphs as Asar, Asari, Aser, Ausar, Ausir, Wasir, Usir, Usire, or Ausare, a name of obscure origin—like Isis, rose to prominence over antiquity to become one of the most lasting Neteru of all time.

Osiris is first mentioned in the Pyramid Texts as a shadowy figure that the deceased ruler relied upon for safekeeping as he passed through the dark and airless Underworld.

In later times, Osiris absorbed the forms and tasks of nearly all other Neteru associated with death and the afterlife—including Khentamenthes, Anubis, Sokar, Andjety, and Sobek—to become Foremost of Westerners, Judge of the Dead, and overseer of the blessed spirits (those who had died and been judged favourably in the Hall of Double Truth).

He is described as a Neter in anthropomorphic form holding two sceptres, in the shape of a crook and a flail. Christians see the crook as a shepherding tool, identifying him as a shepherd of the Underworld. This does not, however, explain the reason for the flail. On his head he wears a conical crown decorated with two feathers, called the atef. The idea that he is responsible for rebirth in the afterlife is almost certainly the reason for the substitution of the two feathers on his crown for the bovine uterus, a symbol for rebirth in early writings of his name in the Pyramid Texts.

As early as the beginning of the Fourth Dynasty, Pharaoh Snofru, the builder of the first true pyramid tomb, is pictured wearing the antef crown of Andjety. The close relationship of the god Andjety to the monarch is also apparent from the earliest
references in the Pyramid Texts, where the king's power as a universal ruler

is much enhanced by being associated with Andjety keeping order over the eastern districts.

Perhaps Andjety is an embodiment of sovereignty through his symbols of office. As such, he would readily be absorbed into the nature of Osiris.

When the Ennead and Ogdoad theologies merged with the identification of Ra with Atum becoming Atum-Ra, Osiris gradually replaced Anubis, who had been Lord of the Underworld in the Ogdoad system.

The stories were thus changed to explain this new view by saying that Anubis stepped down out of respect for Osiris. Some older stories held that Anubis was the son of Set, but as Set became identified with evil, the stories were changed, making Anubis the son of Osiris.

Because Isis represented life in the Ennead, it seemed inappropriate for her to be the mother of an Underworld god, so her sister Nephthys became the mother of Anubis.

Because this new system was fundamentally changing the religious beliefs, stories had to be created to explain how everything worked. In earlier myths, Horus had been the brother of Isis; now he became her son. Since Horus had always been identified with life, and the life of the pharaoh, it was hard to reconcile his father being a god of the dead.

In addition to his associations with death and the afterlife, Osiris, the firstborn son of Nut and Geb, embodies the Black Land of the Two Lands (Upper and Lower Egypt)—the fertile soil that is annually "murdered" by the encroachment of the Red Land (Set's desert), yet returns to growth at the rising of the star Sobdet, which is attributed to Isis, his sister-wife.

The Pharaoh, who in life was associated with Horus, became Osiris in death. Just as Osiris rose from the dead, the pharaoh, now Osiris, gained eternal life through sympathetic magick.

By the New Kingdom, all who had paid for the proper rituals also gained this magickal transformation into eternal life.

So the myth of Set killing Osiris, and Isis finding Osiris and restoring him to life, only to have Set kill Osiris yet again and scatter the pieces, and Isis

finding the pieces and magickally conceiving Horus, was used to explain away the inconsistencies.

Eventually Osiris would embody the "popular religion" of the people as final judge of destiny after death; the story of Osiris's death, from which life came, must not be seen as his *own* life or resurrection, as Osiris is the lord of the dead—he is *not* the lord of resurrection, a "green man," or a Christ figure. The tale in this sense was borrowed and retold in both the Greek mysteries and other mystery cults abroad in the ancient world.

Osiris, is above all, a god of the Underworld and gateway to eternal life. It was his power that allowed vegetation to sprout out of the ground, which was his domain.

Token corn mummies of seeded earth formed in the shape of Osiris were commonly placed in tombs to germinate in the darkness to demonstrate the power of Osiris; such a corn mummy in Tutankhamen's tomb was carried into the light by Howard Carter and Lord Carnarvon's team to reveal sprouts of barley and emmer wheat, frozen forever in time.

Osiris is called when things end. Life, a relationship, a job, a home—whatever has ended, the feeling this experience evoked from you can be invoked with Osiris so that new life in a different form can be born.

Osiris does not bring the old relationship back. He brings the same feelings to you in a new relationship. Death is transition, and therefore invoking Osiris can help you with that transition in your life, whatever it may be.

It's never easy to move from one familiar thing to a new unfamiliar thing. Let Osiris help you with that transition. Don't focus on the door that has closed; instead, allow Osiris to show you the several doors that have opened.

In this way Osiris is related to Set. They both represent the only constant in life: change. Change never stops; you either accept the change, or you suffer by it. The choice, as always, is yours to make.

INVOKING OSIRIS

What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, one green and one black candle, statue or picture of the Neter, two terra-cotta pots (small enough to hold in each hand), a little sand or clean earth for each, a piece of fresh white bread, a saucer of salt, and a container holding some sprouted grains.

Preparation:

Don your white robe and tie a black and green cord around your waist. This will be in respect of Osiris, the Neter you will be invoking. Anoint your wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill your goblet with liquid, raise it in salutation to the gods, then place it back on your altar.

Meditate for a while on the hieroglyph of his name:

O-sir-is

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated

With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:
I call upon Osiris to be with me!
Hear me, Osiris, for I am true of heart and of voice,
Come forth to dwell in the image that I know
and recognize.
Thou who art Osiris, Lord of the Black Land,
Thou who calls himself Foremost of the Westerners!

It is thee I invoke!
Thou whose skin is green like the leaves of the
sacred Lotus!
It is thee I invoke!

Osiris who was slain and risen to be the eternal living god!
It is thee, thee I invoke!
Thou who calls himself King of Kings,
Lord of Lords, Ruler of Rulers!
It is thee I invoke!

Pause and imagine standing in a desert beyond Abju. The silence in this place is heavy and tinged with sadness. As you look around, the desert sand blows away, revealing mound upon mound of small terra-cotta clay pots. They are the libation vessels left by the many mourners who came to this sacred place to honour their loved ones, who were all in the protection of the dog-god Khentamenthes. He came from the dog group of Candides, and was the protector of this resting place. An ancient king built a temple to him, a shrine of mud, reeds, and wicker. This was his region; he held supreme dominion over all the winds of heaven, till the sun and moon

changed places, and the night-sun set eastward, till the sky was red with sunrise, till the pallid moon and the night-sun rose above the somber Abju.

Go to your altar and pick up your two terra-cotta pots, raising them, and say:

I (utter your secret name), in the name of the ancient gods, raise these vessels in token to all those who have passed beyond.

Empty the contents of the pots onto the altar and say:

Accept this as a libation to the ancient god of Abju.

Place the pots back on the altar and imagine two high mountains beyond this desert; between them runs a valley. This is the sacred place of the god Osiris. Say:

I call upon Osiris to appear before me,
I summon thee to the sacred mound we know as the Mother of Pots,
I summon thee and welcome thee into my space.

Within me I feel a presence; something awaits, but I know not what.
May this strange sensation within me prepare me for the unknown, the unexplained.

I call again upon the god Osiris to be with me,
Come to me, Osiris, come to me, O god of mystery.

I see you as a gliding phantom clothed in the finest, whitest linen,
On your head you wear the atef, white crown of
Upper Khemit,
In your hands you hold the crook, flail, and sceptre.
A wondrous aroma of honey, jasmine, and lotus is all around you.
It makes me swoon in delight.

But I see that you are not as you seem.
Who art thou? From whence did you come?

I hear you say:

"I am Osiris Onnophris who is found perfect
before the gods.
I am responsible for rebirth in the afterlife."

I see you, my Lord Osiris, but not by this name.
I see Anjdety from Busiris who also carries the crook and flail and wears the atef crown decorated with two feathers!
It is he who is responsible for rebirth in the afterlife!

I hear you say:

"I am Osiris-Andjety, Lord of Busiris, Lord of the watery abyss and Lord of Abju."

I do not see you as Lord of Abju or lord of the
watery abyss,
I see Enki!
He of Sumer!
Lord of the watery abyss and also semen, and Lord
of the Earth.
He also holds dominion over the earth and its soil.
The Lord Enki bestows the powers of the fertile sweet waters upon his land, Sumer!

He, the supreme god of wisdom and magick and the keeper of the divine laws.

I ask again, who art thou?

"I, Lord of Abju, hold dominion over the earth and its soil in the land of Khemit.
Like Lord Enki, I bestow the powers of the fertile sweet waters upon my land,
I am supreme god of wisdom and magick and keeper of the divine laws.

Unlike Lord Enki of Sumer, whose watery power never dies, but is a living joyous force,

I, Osiris, die, and like the great saviour am resurrected every twelve moons.

I have a body that has been perfected through suffering, and glorified through trial.

These are the true elements of my body.

Nuk un mit-a en nem

At-a em kshat-ten;

Aru-a em kshent-a;

I shall not die a second time

My moment is in your bodies,

All forms are my habitation."

Pause, go to your altar and raise the small terra-cotta vessels and say:

Hail to thee, Osiris!

Thou art the scent of the dying rose holding the repressed sigh of suffering.

As with the precious red cups of libation,

Each holds the energy of undaunted will.

These cups will be the chalice pouring out the blood of your heart.

Sacrificed unto regeneration, unto the newer life of Peret.

Pick up the bread and salt and say:

I shall eat the bread and salt that will resemble the foundations of your body,

A body that is destroyed each Shemu in order that thou may be renewed.

For thou art Osiris Triumphant!

Hail Osiris, Onnophris, the Justified One!

He who is clothed with the body of flesh,

Yet who flames the spirit of the eternal gods.

Thou who triumphed over death, I worship thee!
And, whosoever partaketh of your body shall see you rise!

At this stage, you might want to take some personal time with Osiris for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Eat the bread dipped in salt and sprinkle a little more incense on the charcoal.

Thou who hath manifested in matter of those whose abode is invisible!
I am purified through thee!
Thou who stands upon the universe!
Reconciler with the eternal gods!
Perfector of matter, and without you the universe is not!
I am reborn like thee.

Great Lord, known by many names,
Thou who hath many forms, but seen as the one whose face shines, are still true.
Great Lord of Abju, who holds the inner light and foundation of the earth from whence all life sprung forth,
Are still true.

Thou who art supreme god of wisdom and magick and keeper of the divine laws,
Are still true.

Thou who holds dominion over the earth and its soil,
Are still true.

Thou who art Lord of Life, I worship thee for thou art true.

I (utter your secret name) thank thee for being in my presence,

And bid thee farewell.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

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FIFTEEN
SOBEK

"Lord of the Dark Water"

In a land where life is completely dependent on the water of a single river, and where that river has thousands of deadly lizards, it only makes sense that the people created a god out of the crocodile.

Thus Sobek was born.

People feared the Nile crocodiles, and so they began to ask the god of crocodiles for safe passage in their realm. As time went on, Sobek became so much more than just lord of the crocodiles. Some Egyptian myths have Sobek, not Nun, as the one who came out of the waters of chaos, to create the world.

The power of the crocodile became associated with battle, so Sobek became the patron of the pharaoh's army.

Sobek was depicted as either a crocodile or a man with the head of a crocodile, holding either an ankh as a symbol of his ability to undo evil, or flint knives to cut away evil that threatened the pharaoh. He was known for his ferocity and quick movement, traits he shared with his crocodiles.

Sobek tended to call upon other gods and goddesses who were more suitable for protection of people in need.

In a later myth, it was Sobek who caught the four sons of Horus in a net as they emerged from the waters of the Nile in a lotus blossom.

Because Sobek was lord of the crocodiles, and because crocodiles were found in the Nile, he became a fertility god. Not a far stretch, when the annual flood of the Nile was the cause of new fertile soils being deposited in the farm fields.

In many of Sobek's temples, pools were created where crocodiles were kept as symbols of the mighty Sobek. These crocodiles were bejeweled and

fed the best cuts of meat by the priests. Raised from the egg and worshipped as manifestations of Sobek, these crocodiles were relatively tame.

Crocodiles of all ages, including eggs, were mummified and placed in tombs as protection for the dead.

Egyptians both respected and feared the power of the crocodile. For this reason, Sobek is thought to have been a fairly ambivalent god. This, combined with his tendency to find other gods to give help, made him seem distant to those who were rediscovering his worship.

Sobek became prominent at the end of the Twelfth Dynasty. Several rulers were named for him, including Sobekneferu, sister to Amenemhet IV, the last ruler of the Twelfth Dynasty, and the first definitely female pharaoh of Egypt.

The crocodile's power and ability to snatch its prey was a symbolic manifestation of the pharaoh's power. Sobek gave the pharaoh strength and determination, and protected him from all harm, especially evil magick.

It was Sobek who gave back the five senses to the dead, and protected them on their journey through the afterlife. In at least one myth, it was Sobek who laid his eggs on the bank of the primal waters, from which creation hatched. As such, he became a god of fertility and rebirth of the dead into the afterlife.

Sobek prowls the primal waters of chaos. Just as the crocodile can find food in the murky waters of the Nile, Sobek can find items of order in chaos. His ferocity and bold, quick movements allow him to snatch what he is looking for out of the surrounding darkness.

Just beyond Lake Mer-wer, Amenemhet III created a pyramid dedicated to Sobek. It was no ordinary pyramid, as beneath it lay a labyrinth of three thousand rooms. It is only when the visitor is already exhausted with walking that he reaches the bewildering maze of passages. Inside are columns of sandstone, images of gods, statues of kings, and figures of monsters. The pyramids, too, were greater than words can tell, and each of them is the equivalent of many of the great works of the Greeks; but the labyrinth surpasses the pyramids also.

This invocation will be a true test for you, the seeker, as you negotiate your way through the labyrinth. There will be moments when soul gazes directly at soul, where your thoughts and actions are mirrored. You will gain an insight into the origins of this great maze and, as you traverse into disorienting chaos, you will ask yourself if you can stay the course. It is indeed an initiatory invocation that harks back to ancient times when these places were indeed used for ceremonies and rituals of initiation, rebirth, and rites of passage.

Our awareness opens us to the sacredness of such moments, unexpected silences of those in-between times that are strangely frightening and those we so often try to hurry past. But in doing this, we never really know what may lie on the other side of any threshold.

Like all initiates of old, the seeker is conducted to the place of death, the underworld as the shady side of life, Jung's shadow function, the place of unconsciousness which we visit every night in deep sleep where may be found that which is needed for the next stage of our journey, and where we may leave behind that which is no longer required. He knows routes there, which allow return, the return out of the labyrinth, bringing back the revealed riches—the way to enlightenment is through taking a step into the dark.

Always keep in mind that just as the crocodile will follow its nature, Sobek can just as easily snatch you out of order and into chaos. This is not an act of evil, but a lesson to be taught. If you rely on Sobek to get you everything you want, instead of doing the work yourself, he will snatch you from your cozy life and spit you out into the midst of chaos.

Sobek is invoked when you need to find something that is lost in the dark waters of chaos. Invoke Sobek and ask him to find you something you need. If he can't find it for you, he will enlist the help of those who can.

Too many times, people want things but are unwilling to do the work required to get them. They expect a free ride. Sobek will not give you anything you don't deserve, and haven't worked for. He will only help those who help themselves, by working toward what it is they want.

The gods are not our servants, and should not be treated as such. Anyone can get anything they want, if they are willing to do whatever it takes to get it. The gods help us achieve our goals by removing obstacles, showing us the way around those obstacles, or by bringing the goal closer to us.

If you have worked at a goal and can't seem to reach it, Sobek can help you by bringing that goal to you or he may instead bring you to your goal. Either way, your needs are met.

INVOKING SOBEK

What you will need:

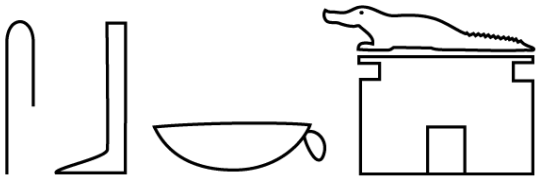
Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two purple candles, a statue or picture of the Neter.

Preparation:

Don your white robe and tie a purple cord around your waist. This will be in respect of Sobek, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid and raise it in salutation to the gods, then place it back on your altar.

Meditate for a while on the hieroglyph of his name:

So-bek



Sit comfortably in an upright chair and commence rhythmic breathing for four to six rounds.

Say temple prayer to deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated

With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

I call upon the unseen guardian of the secrets of light and darkness of the inner levels and keeper of the sacred mystery school to witness this invocation.
I bow low in respect of thee.
I pray that I may enter the ancient labyrinth of Lord Sobek,
Great god of mystery and cousin to the dark god Set.

I (utter your secret name) seek initiation into the higher mysteries of Khemit.
I pray thee, enter and walk among the ancient Neteru,
I ask that I may see the pillared hallways and the many splendid courtyards.

Pause and imagine creeping down through the twilight along corridors, passing many crypts and caverns that beckon you to enter. Each turn you make leads to more confusing winding tunnels. An inner voice within you is crying out for help, but no helper hears your plea. Deeper and deeper into the bowels of the labyrinth you wander. A loud voice booms at you like thunder that stirs not only you, but also every spirit within this darkened sanctum:

I pray that you will be my guide in darkness.
I have come here to face my demons,
I have come to prove my worth amongst the great brotherhood of Sobek!
I fear nothing as I move through the darkness.

I feel the gentle touch of the many spirits,
I hear their soft whispers as they speak the language
of the old ones.

I am taken back to the first time.

For it is said of this dark place that all the nobles assembled here yearly, ranked together with priest and priestess, where gifts were offered to the Neteru asking for guidance, justice, and order.

I pray that I may be worthy to enter this sanctum.
Again I hear your voices, but I will not be tricked!
I know that the great Apophis lurks within these darkened places,
The darkened places of the mind.

I am the seeker who calls upon the invisible forces to aid me as I wander through these mazes.
I pray that I may hear the drum of silence,
And through this uninterrupted silence I hear the magick
And listen to the secrets as the ancient ones say:

> *"Seeker, to solve this ancient puzzle, for it is the puzzle of the labyrinth, anti-clockwise you must venture to unwind all that I know."*

Is this the voice of truth?
I know that on the walls of this maze of passages are carvings of the forty-two daemons.
I feel these creatures around me, some with heads of snakes, vultures, hawks, and rams.
I perceive that each one holds a knife!
They know that I am here,
I hear their soft groans.

I call upon the Guardian of the Gates to guide me
to the centre.

I pray that I may rest upon a bed of silence.

A bed surrounded by the eternal black flames,
The flames of eternity in the middle of the labyrinth
of the Lord Sobek!

Around me violet-scented air splits in two like a torn curtain. The great Lord Sobek is with me!
Hail, Divine One, whose head is of the sacred crocodile,
Your body is that of a man, proud and regal you stand before me.
In your right hand you hold the Uwas sceptre sculptured in Set's likeness.
As Lord Set touched my soul in his Setereion Sanctum,
I pray that the Lord Sobek reaches my inner being.
With a touch as light as a feather being passed across my face, I feel your presence.

Uben-k nek urtu-ab, pesht-k nek, urtu-ab
Arise for thyself, O still heart, shine for thyself,
O still heart!

I hear you say:

> *"Ask of me all you search for, but speak in riddles, speak in my tongue lest all others hear."*

I pray that the Lord Sobek teaches me the tongue of communication,
I pray that I may see the mind pictures flash before me,
Each one appearing in a separate chamber, each one with its own meaning,
May the vibrations of the many thousand names written on these walls impact upon my senses.

May I learn the names and all their secrets,
May I learn the ancient ways of healing,
May I learn charms of magick.

Pause and reflect. From the land of sleep and silence, imagine awakening from your dream state; clockwise you retrace your footsteps. Along winding pathways forward and along darkened corridors that house shadowy forms you walk tall and proud.

I hear whispers of a different kind,
They are the lost souls crying from the darkness,
I ask of you, are you the seekers who did not make
the journey?
Will you remain lost in the labyrinth of the maze forever?
I hear you each pleading: "Take me with you, take me with you."

But hark! These are but my discarded thoughts,
These are but my worn-out memories of a previous life,
of a death and now a rebirth.
I summon up my courage and venture onwards
and upwards,
Out of chaos and confusion I go to a world of harmony and order, of
mind and emotions.

At this stage, you might want to take some personal time with Sobek for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

I hear Lord Sobek say:

> *"Your mind is like my labyrinth and likened to a three-thousand-roomed palace. The many seekers have faced their limits and have visited only just a few rooms, leaving the rest in total darkness. And in those rooms they chose to visit, only a few windows were ever opened, leaving the rest in total darkness; this is likened to the darkness and ignorance of the mind. You have been to all these rooms in your mind and in the maze and have awakened your*

senses to question everything. You see, my dear seeker, the only evil that exists is the evil of ignorance."

I (utter your secret name) thank thee, O great Lord Sobek,
Thou who hast taken me into your innermost shrine, and blessed me.
I have challenged and have been challenged. I am
the victor!

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."

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SIXTEEN
PTAH

"Great Architect of the Universe"

Ptah is an Egyptian creator god. His origins are from predynastic Men-Nefer, Memphis, where he was said to be the primordial mound that rose from the Dark Waters. Ptah was not born or created; he always was, similar to Nun.

Ptah called the world into being, first dreaming it, then speaking it into reality. His name is believed to translate as either "opener," or "sculptor." It was said that Ptah created the Opening of Mouth Ceremony for the dead, to release the soul from the body.

Ptah created the heavens and the earth while Khnum fashioned the animals and people on his pottery wheel. It was Ptah who created the giant metal plate that was the floor of heaven and the roof of the sky; he also created the struts that held it up. By speaking words through his tongue and by thoughts coming from his heart, Ptah created the universe. As a creator god, he shaped both human and divine beings, vivifying them through the divine breath.

Indeed, his high priests in Memphis were given the title of "wer kherep hemw" (supreme leader of craftsmen) and held responsibility for overseeing the operations of the numerous craftsmen who were engaged in perpetuating the superb artistic legacy evident in ancient Egyptian culture. Thus did they carry out the decrees of the living god, Pharaoh, for the glory of his divine father. The fact that these individuals were drawn from the powerful ruling elite close to the throne did little harm.

The city had a number of shrines and temples dedicated to many deities, but the Temple of Ptah was considered the most important, with successive pharaohs lavishing both time and money on it. Ptah's temple was given the appellation "the Mansion of the Soul of Ptah" (Hwt-Ka-Pth), which was in

later days taken by the Greeks as the name for the whole of Khemit—"Ai-gy-ptos." As chief deity, he ruled over Men-Nefer with his consort Sekhmet and their child, Nefertum.

Such was the importance of Ptah that Imhotep—architect of the step pyramid of Djoser—was deified for his work, and came to be his son.

Ptah created all that we see by holding it in his heart and commanding it through his words. He is in every body and every mouth, of all gods and all people. Ptah is in all the things of creation, be it animal, vegetable, or mineral. The divine order came into being by what the heart thought and the mouth commanded.

Because of his role in creation, Ptah was the god of craftsmen and artisans, particularly those who crafted stone. It was Ptah who crafted the boats used by the dead to journey to the Duat. Later, when he was merged with Seker, also a god of craftsmen, Ptah took on his attributes, becoming a god of reincarnation also.

Since he was the personification of the subterranean primordial, over time Ptah came to be associated with the sun at night. This fit well with his role in reincarnation since the sun was thought to be reborn each morning.

This put Ptah firmly in the realm of the Underworld, and eventually he was merged with Osiris.

Ptah is usually depicted as a bearded, mummified man, often wearing a skullcap, with his hands holding a staff with the combined symbols of the ankh, Uwas, and djed. These are the symbols representing life, power, and stability, respectively.

It was also said that Ptah manifested himself in the Apis bull. Because of this, he may have originally been a fertility god.

Whilst the Apis bull was alive, it was considered the ba of Ptah; in death it was associated with Osiris.

The ancient Greek historian, Herodotus, tells us that the Apis bull was conceived from a bolt of lightning thought to be the representation of Ptah, who appeared in the form of a celestial fire, and who mated with a cow. As a result, the calf was black and endowed with particular markings: a white

diamond on his forehead, the image of a vulture on his back, double the hairs on his tail, and a scarab mark under his tongue.

This, combined with Ptah's association with craftsmen, gives more than a passing resemblance to the Norse god Thor, whose great hammer, Mjolnir, was said to be the thunder, and who was, of all the gods of Asgard, the friend of the common person, the blacksmith, and the craftsman.

With a creation god as his father, the bull was believed to be a fertility symbol. The cow that produced the bull was also venerated as a form of the goddess Isis. There was only ever one Apis bull at a time, a new one being found when the old one died. The belief in the Apis bull started at the beginning of Egyptian history. While alive, the bull was known as the "Spokesman" of Ptah and his "Glorious Soul."

The Apis bull was not just a symbol of Ptah; it was the manifestation of his soul on earth.

Before you precede further, pilgrim, ponder upon what this PATH (PTAH) means to you. Mark it well. What is it that you wish to put into action on this earthly plane? What is it that you wish to create, and what will you do with such creations? Your thoughts have power, your words have power; use both with discernment and discrimination. This mysterious and awesome Neter watches you intently from the First Time. He knows that which lies slumbering within you, as well he should do with his creation.

To invoke Ptah is to invoke your own ability to create and craft. This doesn't have to be a physical item; it can be anything that comes from your inspiration and passion.

Ptah can help bring any idea to manifestation. You might call on him to help you with the starting of a new business, or a new product for that business. Both of these would be inspired by your passion for the particular business.

You could invoke Ptah to help with the crafting of a website, or a song, or a painting, or anything else that is crafted in some fashion. It is the crafting of the desire that Ptah helps you with, no matter if the crafted object is material or spiritual.

Ptah is the very essence of the creative force within us all. Anything that is created slowly, with intent, and by design, is crafted. This means the possibilities for invoking Ptah are limited only by your imagination.

INVOKING PTAH

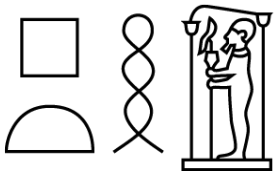
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two pale blue candles, a statue or picture of the Neter.

Preparation:

Don your white robe and tie a blue and purple cord around your waist. This will be in respect of Ptah, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:



P-tah

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire

That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

I call upon Ptah, the Universal Architect,
Consort to Sekhmet, and father to Nefertum.
I (utter your secret name) have come to serve.

May I learn to breathe in the sacred essence,
And as it flows through my body,
May it subtly change my inner form.
May it reawaken ancient memories that have slumbered
in my cells.
This is my call to the Neteru, from a time when they were manifest on
Earth.
From a time when they walked with humankind.
They were not just memories—*they lived*!

May I evoke the memories of the white walls of Ineb-hedj,
Ancient city of Ptah in Menefer.
May I perceive this place in all its magnificence.

May I know it as the Balance of the Two Lands!
The star within the firmament of Khemit's
heavenly environs.

Ineb-hedj still exists in another dimension but is lost to our ordinary
senses.
Lost, that is, to the unillumined, but not to the Initiate whose heart is
filled with purity and love.
It is then that true sight pierces the veils of illusion.

But I know an earlier time, a time when I felt a
great stirring,
An eerie emptiness pervades that heightens the
air of mystery.

My mind is filled with a myriad of images, symbols,
and emotions.
My conscious mind can make no sense of this communication,
But within the shadowy depths of the psyche, something stirs in
recognition.
The feeling grows in intensity.

I call upon those ancient ones to show me the
original temple!
I pray that I may enter this ancient structure made of reeds and wood.
May I be worthy of entering the shrine that is illuminated by simple
lamps.

The scents of carnation, frankincense, and myrrh hang heavy in the air,
Already I feel the presence of the divine.

Hail Ptah, thou who art enveloped in shadow,
I stand before thee true of voice, and true of heart,
I pray that I may see your face.

Tut wu-a yeri enti,
Wa-a wa-u yeri wenenet,
Perer en rem em yertif,
Kheper Neteru tep ref.

Oh, one creator of all things,
Oh, one maker of all existences,
Men came forth from his two eyes,
The gods sprang into existence at the utterances
of his mouth.

May the radiance from within light your way.
O thou art wonderful!

Thou art glorious in your robe of golden scales,
The blue skullcap frames a face beyond youth and age!
Such calm and beauty radiates from you,
Thou who art called Ptah Nefer-Her, Ptah Beautiful
of Face!

Your piercing, jewel-bright green eyes burn deep
into my soul,
You know all and see all,
There is nowhere for me to hide, no subterfuge which
can be entered into,
My innermost essence is laid bare!

May the sound of your divine voice envelop every atom of my being,
May I momentarily be returned to the very heart of
the universe
Where I have been sleeping and waiting, waiting for the call to come
into existence.
You know of what I seek.

I ask for full initiation into the Sacred Mysteries,
May I be blessed and my ways opened.
May I be received by the chosen,
May I receive the Opening of Mouth Ceremony.

I am fully prepared for ritual as I step onto the
Sacred Mound,
The Sacred Mound that rose from the waters of chaos.
May the walls and roof of this hallowed shrine dissolve into
nothingness.
May I again stand on the sloping golden knoll that vanishes into the
endless waters of Nun.

May the force take form and the Divine Artificer stand before me.
I am ready for the journey into full consciousness.

I summon the priests to gather round me and wrap me in fine white linen,
May I hear the Wahabs intone the sacred vowel sounds.
Incense of quema from far Nekhen wafts around me,
Make ready the symbolic sacrifices in the form of a heart and foreleg of a bull,
The head of a duck and of an antelope.

May I hear the Kher-heb priest utter:

"For Temu I have seized them and I present them to the initiate."

I call upon the Tekenu!
Thou who art wrapped in Meska,
Thou who lurks in the shadows, ever present, ever quiet, and ever watchful.
I call upon you to open the door for my soul, my precious ka to pass through as it retains its rebirth.
May my soul be like Ra passing through the divine body of Nut,
Every evening as he rests, so the ka performs its duty.

May the mighty Ptah step forward to begin the process of unveiling and revivifying.
May I hear you utter:

"With the sacred adze I free your mouth so that breath and utterances may flow forth.

"With Seb-Hur, mighty instrument of Anpu, I open your eyes so that the divine within may gaze upon the world and the light of consciousness pierce the mighty halls of the temple within."

May I be again censed with the quema and hear the Kher-heb say:

"Thou art pure; may you receive the golden Ur-Hekau charged with the might of Ophidian current."

May I hear the Sem Priest address me, saying:

"With the might of the Neter, I open your mouth with the sacred Smu."

I call upon the Sem Priest to stand behind me and place the royal Meshenti on my head, the regal crown of Great Lord Sutekh.
May the Kher-heb priest incense the centre of my forehead with natron so that it will be forever illumined.
May the four boxes of purification be pressed upon my mouth and eyes.

May the Pesh-en-Kef, sacred tool of Set, be placed upon my jawbone so that it may open.
May I hear Ptah say these words as I am offered fruits:

"May you eat the grapes of power,
Words of wisdom thus you will utter."

I call upon the Sem Priest to waft the Tun-tet of ostrich feathers over my head, saying:

"May the roads open to you."

I call upon the Wahabs to remove the linen bindings from my body,
May I be dressed in fine raiment.
May the Nemes collar be placed around my neck, representing the symbol of light of Nekheb.
May my eyes be painted with finest metchem and oil of u-atch.

At this stage, you might want to take some personal time with Ptah for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Pause and add some incense to the charcoal and say:

May this sweet fragrance reach my nostrils and aid my journey onwards.
May I receive the blessings of the Sem Priest and hear him utter:

"Sesenet neftu nedjem,
Per em rek,
Per Neteri nefruk em menet,
Ta-I nehet sedj emi,
Kheruk nedjem en mehit,
Rnpu ha-I em ankh,
En mituk.

May you breathe the sweet breath,
That comes forth from thy mouth,
That we behold your beauty every day,
It is our desire that you
May be rejuvenated with life
Through love of thee."

You continue:

"I pray that the life force grows stronger within me, and the brilliance of the Creator's life fills every cell of my being. May I always hear the voice of Ptah the Holy One as he utters:

"You have been renewed and exist within eternity. Neither time nor age shall affect you. Neither worldly matters corrupt you, nor evil forces obliterate you. I have freed you from the limitations of the material world so that you shall rise above it and reach out to the stars. Perceive this world as it really is and not as you believe it to be. You have passed the threshold of this reality and expanded your consciousness. Within you are the keys to the universal

mysteries; guard them well. My breath have I given you, and my heart."

I (utter your secret name) thank thee, O Divine Ptah,
Thou who didst perform the most sacred of acts,
The Opening of Mouth Ceremony.

The gate of your heart has been opened to me,
I solemnly promise to guard it well.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."

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SEVENTEEN
DJEHUTY

"Keeper of Time—Lord of Writing"

Djehuty, more commonly known as Thoth, is the leader of the elder gods known as the Ogdoad.

His name comes from the ibis bird, and translates as "he who is like the ibis." We get the name Thoth from the English translation of the Greek letters that spell his Egyptian name.

Djehuty is usually depicted as a man with the head of an ibis. As the "reckoner of times and seasons," he wears a headdress of the lunar disk supported on the crescent moon. He has also been depicted as a full ibis, a baboon, a dog-faced baboon, or a man with the head of a baboon.

Djehuty was the primary mediator between good and evil, making sure that each was in balance, one never getting a decisive victory over the other. As the scribe, he was the one who created the written word and the Egyptian hieroglyphics. In the Underworld, he was the one who recorded where the scales rested in the weighing of the heart against the feather of Ma'at.

As a member of the Ogdoad, Djehuty was self-created, having no parentage. As the master of divine law (both the physical and moral laws), Djehuty was the definition of Ma'at and its proper use. Djehuty made the calculations for the establishment of the universe we live in. His feminine counterpart was Ma'at, who is the force that maintains the universe.

The Egyptians credited Djehuty as the divine author of all works of science, philosophy, religion, and magick. The Greeks went even further and made him the author of every work of every branch of knowledge, human or divine.

Djehuty was the arbitrator among the gods. He oversaw the three epic battles between "good" and "evil." All three battles were essentially the

same battle, just changed based on the historic period in which they were told.

The best known of these battles is the story of the eighty-year war between Horus and Set, where each claims to have dominated the other through sexual conquest. It was Djehuty who called to the semen of each god to answer back, and thus reveal its location.

Djehuty is also a creator god according to the Ogdoad. In the form of the ibis, Djehuty laid the egg from which Ra was born. This story was so powerful to the people of Egypt that it still exists in our common knowledge today as the goose that lays the golden egg.

Djehuty was the deification of the moon. In the Ogdoad, the moon and the sun were the eyes of Horus. Over time, the moon gained importance, and was deified in its own right. The moon was a primary source for keeping time. With its shorter cycle of twenty-eight days, it is much more accurate for shorter spans of time than the sun.

The crescent moon resembles the beak of the ibis, thus Djehuty became the moon god. Baboons are sacred to him, and sing to the moon at night.

The moon played a prominent part in the timing of ancient Egyptian civil and religious events. It also gave light like the sun, by which the dark night of Nut was held at bay. As an accurate way of determining weeks and months, it became a prominent measure of time. The moon was the measurement and regulation of events and of time itself. Thus, Djehuty became the Lord of Time.

As Ra, the sun god, was also used to measure the time of seasons, Djehuty became his temporal counsellor. So important was this concept of time and order that Djehuty and Ma’at stand at the side of Ra as he makes his way through the night on his sky boat.

The measure and counting of time has always been important to people. The more accurate the timing, the more important it becomes. Our lives are run by the timing of events, both in the modern world and in the ancient.

While the rising of the sun at a certain point on the horizon will tell you when to plant or harvest your crops, the cycles of the moon can tell you

how long until the sun will rise at that point. Events or rituals that must be held at regular times through the year can be timed to coincide with the full moon, especially if they are held at night. By simply looking into the night sky, you can tell how long until the next event is held.

Djehuty is also the divine scribe, "the master of the written word, who speaks the word into reality." Words have power, and those who are able to master that power can conquer the world with a simple idea. It is through writing that revolutions happen. It is through the use of the proper words at the proper time that nations rise or fall. It is through the spoken word that passions are inflamed. With just a few words written or spoken at the correct time, friends can become enemies, or enemies can become friends. Anyone who has ever been in a relationship has seen the truth of this.

Invoke Djehuty with intent. Call upon him to help you find the proper words, and the timing for those words, in whatever endeavours you may choose. Do you need to make up with a lover? Do you need to break up with a lover without hurting him or her? Ask Djehuty to help you find the right words and the perfect time.

Someone whose occupation is based on words cannot be successful without Djehuty's aid. The art of persuasion is the arbiter's main tool. Convincing someone to do what you want them to is all about the proper words at the correct time.

The next time a commercial catches your attention on television, look closer at the words it uses. You will most likely find that the words resonate with you for some reason, and that the product is something you already want.

If you need to sell something—it could be jewelry you made, or candles, or an old car—you get people interested in looking at it with your words. You tell them what it is, and how it benefits them to buy it. If the timing is right, and they are already in the frame of mind to buy, they will. Djehuty is the patron deity of salesmen.

If you think about it, any time you want to convince someone of something, you are selling. You are selling an idea, or a product, or

yourself. Getting the words and the timing of those words from Djehuty will ensure your success.

Are you looking for a job? Every time you send out a resume, you are selling yourself. You are trying to convince someone that you have the knowledge, skills, and experience to do that job. Allow the Divine Scribe to come out in the resume, and you will get more interviews.

If you get called in for an interview, you know the timing is right, or they wouldn't be looking for someone to hire. Before the interview, ask Djehuty to give you the words that the prospective employer wants to hear. You don't need to worry about what you say, trust that the correct words will come to you at the appropriate time.

INVOKING DJEHUTY

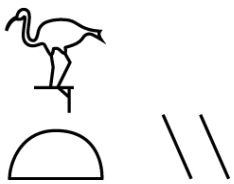
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, two dark blue candles, a statue or picture of the Neter, a small bell or a cymbal.

Preparation:

Don your white robe and tie a blue cord around your waist. This will be in respect of Djehuty, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of his name:



Dje-hu-ty

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

Hail to thee, O great bird-beaked dignitary
Hail to thee, Djehuty!
As the sun of Ra sets in the west,
May the moon of Djehuty rise before me in the east,
May the silver moonbeams fall upon the gate of your temple and light my way.

May I visualize the grand entrance flanked by two red granite obelisks,
Flanked by two ram-headed sphinxes and two colossal statues of Pharaoh Rameses the Great!
May these giant forms welcome me, I the invoker.

I stand before you as the initiate,
I call upon Ta em Hotep, Sem Priest in my lord Djehuty's temple.
You stand tall before me, and wear the robes of ceremony of the Sem Priest,

Around your neck hangs the collar of gold, your sandals are of palm leaf,
Across your left shoulder you wear the leopard skin, symbol of your office.

Pause and bow low. You have entered into the closed world of the priesthood of Djehuty. All are dressed in long white linen kilts and have assembled for evening prayers. But it is to a far rooftop you must go. Add a little incense to the charcoal; the scent hits your nostrils, intermingled with that of aromatic herbs. Stand for a while just drinking it in. Take a small sip of liquid from your goblet. Reflect, and commune with your heart. Say:

Nuk per (utter your secret name), ami-ab
Per-ab ami- kshat. Anksh-a em t'ett'a-a.
I (utter your secret name) am pure of heart
Within the purity of my body.

As the sacred lotus opens each morning at the touch of Ra,
I pray that my eyes may be opened.
As I climb the sacred stairs to the sky above,
I ask Ta em Hotep to guide and protect me.

Pause and light the silver candle on your altar and say:

May Nut's heavenly form bless me and her stars implode within my body,
May she reawaken the dark flame within.
On this special night, I, the initiate of the mysteries,
Call upon the Time Lord to appear before me.

Pause and listen to the words of Djehuty as he comes to you in the form of the sacred ibis:

"Here on this special night, you will embark upon a road that will change your life forever. Seeker of the mysteries, I have

observed you as you have walked the many paths to be with my fellow Neteru. I have watched you grow and change. I will share a very special secret, the secret of all being, the secret of the world! Are you prepared?"

Pause and feel a deadly silence around you. Nothing exists. Around you wafts the sacred fragrance of Djehuty: camphor, myrrh, violet, and musk. Say:

O great and powerful Djehuty,
I am thus prepared.

Great Djehuty, Keeper of Letters, Lord of Time,
of all being,
Reveal to me the mysteries of the heavens and
all the earth,
From the mountains to the seas.
Reveal to me the language of every beast and bird.
Give to me the power to summon the scaled ones
of the deep.
May I utter the first spell!

May the very substance of matter collapse around me,
May the chasms of the newborn earth open up.
May the noxious gases belch forth but not harm my delicate lungs.
May my eyes perceive the brilliant white flashes that now fill the void.

Pause, add some incense to the charcoal, and breathe deeply. Feel the force and magnitude as you utter the sacred words of the ancient Book of Djehuty:

From within the smoldering mass, may the mountains of the earth be
born!
May the sky above open and pour forth more than the tears of Isis!

May the great torrents fall earthwards, filling
up the valleys,
May they form the great rivers that will reach to the ends of the earth!
May I feel the charge of energy as the Lord Djehuty orchestrates the
chaos.

Pause, take a long drink from your goblet, place it back on the altar, and continue uttering Djehuty's sacred words:

Within the watery mass, may the fishes great and small swim freely!
May the beasts roam the land and may the birds of all kinds fly above
my head.

Throughout all this chaos may order slowly form,
May the cacophony of sounds about me become a language that I
understand,
I ask the great unending genius of Lord Djehuty to give me the power
to utter the second spell!

Ah U-eh, uben em A-eh;
Ah U-eh, pesht em A-eh;
Pert Neturu pu nuk meri-v

Hail, Only One, shining from the moon;
Hail, Only One, shining from the moon;
Bring forth gods, those to whom I am the beloved.

Pause, breathe deeply, cast your mind back to the first time of the heavens, and say:

Djehuty, reveal to me the mystery of Nut giving birth to the stars,
Show me the rising and setting of the great god Ra,
Let me see all the faces of God!
Give me the tongue so that I may speak to each of these faces in turn.

Pause and feel the silence around you. Go to your altar and ring the small bell or cymbal. With this clean sound, imagine a movement in the heavens,

a sudden red flush that stains the sky—it is neither light nor gas, but it is a great presence. A host of inner voices begins speaking in many tongues.

Hail to thee, Djehuty.
The voices that are surrounding me fill me with
such euphoria,
I swoon with pleasure.
I pray that I may comprehend the host of voices as they communicate
with the lord Djehuty.
Hark, I perceive the huge form as the goddess Nut stretches over me.
Such are the contortions, they send great ripples throughout the cosmos.
Ripples are turning into the music of the spheres,
Music for the ears of the Neteru,
I pray that I too may be privy to such wondrous sounds.

Pause and imagine sounds beyond that of space and time, crystal-clear notes that ring and send waves of colour throughout your temple space. Feel the energy of the sounds and the vibrance of the colours; breathe them in and be joyous. Sprinkle more incense onto the charcoal and say:

I thank thee, Lord Djehuty, for opening my ears to the wondrous sounds
of the spheres.
I thank thee for opening my eyes to the wonders of Nut,
I see the stars of her heavenly body fade as the might of Ra appears in
all his godlike forms.

I pray that I may feel his blessing upon my forehead.
Never have I felt such trust, courage, and rebirth.
Mystery, truth, and wisdom have entered my body.

Pa-na au-a temt-kua em bah-k.
May I fly; may I gather myself together like a hawk.
Nepver en nub; an-na ab-a em tu abtet.
Beautiful of gold; may it come to me, my heart from the land of
beginnings;

An-na-a er amitu Neteru!
May it come to me among the gods!

I pray that I may hear you speak,
My body resonates to the sound of your wondrous voice,
It charges my very being with the power of remembering.
All that has laid dormant within me for millennia is coming alive!

Within this magickal realm, I pray that I may be
further blessed,
I pray that I may see the faces of all the gods
and goddesses,
May each one visit me and link my fragile body with the might and
energy of theirs.

Pause and imagine sitting by the sacred lake. The heavens above you are quiet and full of crystal coldness. Djehuty has come to sit by your side. In his hands he holds a papyrus scroll, which he unrolls before you. On it is written thousands of signs and symbols. He speaks to you:

> *"Dear pilgrim, these symbols are for my eyes only, or for one who is pure enough to read these signs and not use them for their own purpose. But, with the very touch of my right forefinger on your dormant third eye, it will only be in your dreams that all will be awakened."*

At this stage, you might want to take some personal time with Djehuty for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to him, and enjoy his presence.

Thus does he transmit his holy words to you for all time. Be content in the knowledge that these sacred symbols are in your safekeeping for all eternity. Bow your head in reverence to his words and say:

Great Djehuty, Keeper of Letters, Lord of Time,
of all being,
I (utter your secret name) thank thee for allowing me into your realm,
I thank thee for bringing the many Neteru to me,
I thank thee most humbly for all that has been
revealed to me.
I pray that I may always be worthy of this knowledge.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

[contents]

EIGHTEEN
SHU AND TEFNUT

"Lord of the Air—Lady of Moisture"

Shu and Tefnut are twin gods, brother and sister. Shu means "dry" or "withered;" Tefnut means "moist" or "wet." As gods of the atmosphere, Shu was the dry air of the desert, and his sister Tefnut was the moist, humid air of the Nile, even the rain.

In the oldest text from Pepi I, their father, Atum is said to have produced them through masturbation, in the city of Annu. Later texts talk of Atum conceiving the twins with his own shadow.

Shu and Tefnut mate and produce Geb, the earth god, and Nut, the sky goddess. Thus are created the first elements of life, but the creative process is not yet complete until earth has been separated from sky. Sky and earth are found in an eternal embrace and, in order for life to begin, Shu has to separate his daughter Nut from her lover Geb. Nut is held aloft whilst Geb is held supine on the ground.

Shu is represented in the form of a man, wearing on his head one, two, or four feathers. He is often depicted with arms upraised, holding up the sky. One hand holds up the sky of dawn, the other the sky of dusk. The pillars of Shu are four columns, one at each of the cardinal points, which also support the sky. Tefnut is depicted as a lion-headed goddess, a full lion, or, rarely, in human form with the solar disk, encircled by a serpent, on her head.

Shu was the air between the earth and the sky, whilst Tefnut was the moisture of that air, two gods with a single "soul." The Egyptians understood that if the moisture of the air ever left, Egypt would dry out and fall into chaos, hence Tefnut was linked with Ma'at, goddess of truth, justice, and harmony.

By the end of the Old Kingdom, Egypt was hit by drought. In mythology, this event was the result of an argument between Shu and Tefnut, whereby

Tefnut left Egypt and ventured south. After some time, Shu realized how much he missed his sister and went in search of her. Tefnut had transformed herself into a lioness, and attacked any man or god who ventured too close. Thoth disguised himself and helped Shu to persuade Tefnut to return home. Thus order, balance, and rain were restored to Egypt.

In Nay-ta-hut (known as Tell el-Yahudiya, or the mound of the Jews) where Shu and Tefnut were worshipped in their leonine forms, a local creation myth stated that they first took the form of a pair of lion cubs and grew into the two lions who guarded the eastern and western borders. The Greeks renamed the city Leontopolis because of the popularity of the twins in the area. In this form, Shu and Tefnut often appeared on headrests to protect the owner as they slept. An example was the ivory headrest found in the tomb of Tutankhamun.

This would also link Shu and Tefnut to the dawn and the dusk each day, one welcoming the new morning sun, and the other wishing it a safe journey at night—an appropriate job, as the sun in the form of Atum was their father. It is not surprising that we would find Shu and Tefnut depicted on the headrest of a pharaoh such as Tutankhamun, as his parents, Akhenaten and Nefertiti, depicted themselves as Shu and Tefnut incarnate.

In the art and jewelry of the New Kingdom, Tefnut is often shown as a sphinx, trampling the enemies of the two kingdoms. Texts on the Sphinx at Giza tell that it is a statue of a god, but not which god. It is thought by some that the Great Sphinx at Giza is a physical manifestation of Tefnut, while a spiritual representation of Shu would be its twin.

Tefnut and Shu are invoked to bring about order and balance and, as they have always been linked, they should always be
invoked together. As the myth tells, to call on one without the other causes imbalance and chaos.

In those times when you feel chaos or imbalance in your life, call on the twin lions to help you restore that balance. This can be a general sense of balance, or help with balance of a specific type. Perhaps your boss is being pressured to achieve better performance, and thus pressuring those who

work for him. Invoke Shu and Tefnut to bring balance into your workplace, and into the lives of those affected.

Many people entering into a new spiritual path will work on the spiritual to the exclusion of the physical. This imbalance leads to dead ends on your spiritual path. Invoke Tefnut and Shu to bring the physical and spiritual pursuits back into balance.

We are beings of spirit, inhabiting physical bodies. We cannot exercise one without toning the other. You will often hear people who exercise regularly talk about the spiritual calm they get from that exercise. Only through a balance of the physical and the spiritual can you find enlightenment.

The goal is not to become a being of pure spirit. That happens naturally at the death of the body. The goal is to reach your full potential, emotionally, physically, and spiritually. Most who enter a life of spirituality forget that and find themselves stunted in their spiritual growth, no matter how hard they work at it.

There is a purpose to having a physical form. Attempting to bypass or leave it behind in pursuit of spiritual elevation only anchors you more firmly. Exercise your physical muscles as much as your spiritual muscles and you will find an easier path ahead.

INVOKING SHU AND TEFNUT

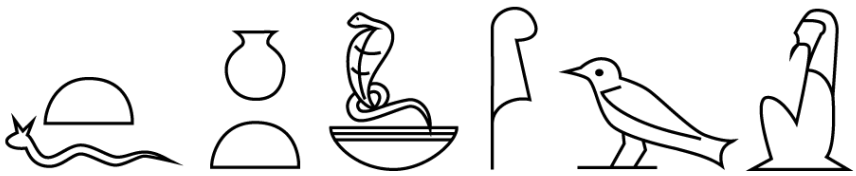
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, one pale green and one pale blue candle, a statue or picture of the Neteru.

Preparation:

Don your white robe and tie a blue and white cord around your waist. This will be in respect of Tefnut and Shu, the two Neteru you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with

liquid, raise it in salutation to the gods, and place it back on your altar. Meditate for a while on the hieroglyph of their names:



Tef-nut ~ Sh-u

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deities:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

I call upon the spirit of the eternal Sphinx,
Thou who sits alone on Rostau,
Within you is locked all the mystery of your being,
What secrets do you hide?
Above you shine the stars Mesxet,

Merak, and Dubhe, stars from the constellation of
Ursa Major.

Pause and sprinkle a little incense on the charcoal and say:

May all that is extraneous be cleared from
my consciousness,
And may you lay before me the road towards
further enlightenment.
May the sands of time reveal to me your mystery
and your magick.

I call again upon you to reveal your true self.
Why sits a creature such as you alone on this plateau
in the company of twin chapels?
I call upon the might of Ra to shed light
Reveal to me the secret of the twinning!

Re nu pert em hru!
I call upon Manu and Bakhu, summits of the
two horizons,
I summon thee to show thyself!

Pause. From the eyelids of the sunrise a holy light shines on the face of the Sphinx, but it is not the human face of a long-dead pharaoh you see, but the divine lion head of Shu in all his glory, and with a voice so pure he cries:

> *"In the east, I am Sut the Opener, I am Tomorrow, the one called Heru-Khuti at the dawning, and as Ra travels across the noonday sky he becomes Re-Heru-Khuti. At the close of day, Ra caresses my sister Tefnut."*

You continue:

As Ra makes his last journey across the heavens towards the portals of
Nut,

I hear your words, Lord Shu,
May flames of glistening red spread across the horizon and light the face of Tefnut.

Pause and imagine a great rift appearing in the earth beside Shu. Out of the sands of time, yet another lion-headed sphinx appears. The breathtaking tints fall upon her yellow body, and you hear her call out and say:

> *"In the west I am Heru the Closer, she of Yesterday. I allow the rays of Ra to shine upon my body as he turns into Temu-Heru-Khuti."*

You respond:
Hail to Ra!
May your dying light fall upon those ancient beings,
I pray that I may see the twins as they once were, all those millennia ago.
They are elements of air and water,
Born of air sailing eastward and floating on the water westward.
May the twins Shu and Tefnut face each other,
and as they do,
The aromas of wisteria and camphor fill the air.

I bid thee farewell Ra!
May you commence your nightly journey west to east.

As you go through the underworld as Temu-Heru-Khuti,
May you rest in the womb of Nut.
In the morning may you be reborn from the stellar mother as Heru-Khuti.

Hail Nut! Mother to the solar as she swallows her sun-child Heru!
Hail Nut! May you give birth to your stellar son, Sutekh!

Pause and listen to the words of Shu:

"At the dawn of our beginning, the heavens were much closer to earth, and we the Neteru were more familiar with man. Underneath the Sphinx of Tefnut in the west the entire history of Zep Tepi is held, where once we were able to cross the abyss to create reality. In those days, we could walk the land between heaven and earth. We hold the keys that guard a secret. But they are not keys; one has to utter sacred sounds. They are multilayered sound-forms that pass you through to a third dimension and onto other planes of notions, on to other spheres of being, to the greater and the higher."

You say:

I pray that I may utter these soul sounds,
May there come another time of reason,
When all man is ripe and ready,
When man's pineal gland opens.
May these hidden chambers reveal past memory.
I pray to the great ones that man will profit with
this knowledge,
Thus will this link us with our divine creator,
Thus will we link our past with our future,
May we link the earth with the stellar.

Pause, drink from the goblet on the altar, add more incense to the charcoal, and continue:

Divine Tefnut, as I gaze upon your face and body,
I sense that this is but a brief moment.
You will soon disappear beneath the sands of time.
I feel a great vortex building around me,
I feel the vibrations through the sands of the twins as they commune,
Their words are cloaked in silence.

How I long for a time when all will be revealed.

How long must humanity wait before it progresses
to the next stage of its evolution?
How long must we wait before our lost knowledge
is regained?

As I gaze again at you, dear Shu,
May I know if we have a future!
I pray thee, tell me!

Pause, reflect on all that has been said, all that you have uttered, and all that you have asked, and listen to the words of Shu:

> *"Beneath were dug in ancient times, shallow caverns. They were never marked with symbols; the cavern was left void, a promised future. Then came the Greek royals who made inscriptions on the sandstone walls. But they wrote nothing of any importance, there were no words of a promised future, their words were empty-prided notions. As they did not stem from any royal-blood pharaohs, they had learnt nothing from the glorious past of Khemit. Little did they understand of our sacred teachings and even less understanding did they have of my divine brethren."*

You respond:

I thank thee for this knowledge, but ask of thee
another question,
May I know: was there written a past?
Where is the Hall of Records?

Pause; feel the silence. The great switching tail of Shu moves nervously through the sand:

> *"Like her past time, my sister Tefnut is gone. But her secret chambers are still hidden, still waiting to be reopened. Alas, you mortals will have to wait. This time is not far off. You are on a journey moving ever closer. Night by night the sands of time are*

shifting. Closer are you to the real truth, as you move away from stasis through a time of chaos, and into the everlasting divine order of things."

As if a sudden last breath of wind circles about you, Tefnut speaks:

Nuk ari sapu en
Enti unen;
Er neheh pu hen-eh t'etta ar.
Auksh sep kshemt, t'eb-eh sen;
Eh-ba-k ter-k!

I am the keeper of the Akashic Records, of all which is,
And which shall be;
Eternity it is, and everlastingness,
Oh, Three Paths and Two Pillars;
Open your portals!

At this stage, you might want to take some personal time with Tefnut and Shu for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with these deities. The important part of this stage is to open your heart to them, and enjoy their presence.

I (utter your secret name) thank thee most humbly,
I have gradually learned to feel your majesty and mystery,
A mystery that has reigned on this plateau from the beginning of time.

I pray that one day, when I am properly prepared,
I will return and know the true secrets from within.
May the golden morning rays of the great Ra kiss your wondrous head,
Although you wear the false head and beard of a
vain pharaoh,
I will always know you as Shu, Great Lion of the East.

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the

shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them,
say these words:

"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."

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NINETEEN
THE HOUSE OF ETERNITY

The very design of the Great Pyramid, known in ancient times as the House of Eternity, sets a platform for a magnificent and mind-altering experience. One has only to enter this great monument today to realise that there is something very special and poignant about the peculiar design of tunnels and shafts, all hidden from public view. Who else but the ancient Egyptians would fashion a tunnel on the god Set's constellation of Ursa Major?

As you enter this great mound of calculated pieces of stone, your body twists and doubles; you crawl and walk tall as did the pharaohs of old. You reach the inner sanctum, totally exhausted, and stand over an empty granite box where the king would have been plunged into his own kind of oblivion. You too are laid waste in this empty room, and you may wonder what it's all about. As you make your way again to the outside world, you find that, secretly and subliminally, the pyramid has given you back something else in return for the energy you gave it, that is to breathe new life into the great tunnels of Set.

The Great Pyramid that we see today is not the pyramid the ancients once saw; theirs was covered with a fine, white, smooth, polished limestone cladding on each of its four sides that reflected the glorious rays of the sun god Ra. The top was capped with a pyramidion of electrum, an amalgamation of silver and gold that physically justified its ancient Egyptian name of "the Light." The blocks and cladding were worked to such precision that the
cemented joints were barely seen. This monumental structure—so astonishing, so impressive, set down on the yellow carpet of the

surrounding desert—blazed like a gigantic mirror, visible from a great distance.

As late as the end of the twelfth century, the white limestone cladding was still in place and upon its surfaces the ancient masons had carved thousands of hieroglyphs. According to Abdul Latif, a Baghdad physician, philosopher, and traveler who began his Egyptian travels shortly before 1200 CE:

"The stones were inscribed with ancient characters, now unintelligible. I never met with a person in all Egypt who understood them. The inscriptions are so numerous that copies of those alone which may be seen upon the surface of the two pyramids would occupy above six thousand pages."

Two years after Abdul Latif's visit, Egypt was shaken by a series of earthquakes that smashed the town of Cairo to pieces. Arabs descended on the Great Pyramid for building material to rebuild their broken city, as the Turks and Greeks had once turned the noble Parthenon into a quarry and carted off most of its stones to build their houses.

Arabs stripped off the polished, beveled white lining blocks and carried them off to Cairo. How many old mansions, mosques, and forts of the Egyptian capital today hide within their thick walls the hieroglyph inscriptions that once covered the four faces of the Great Pyramid? The graceful mosque of Sultan Hassan, known to be the most beautiful of Cairo's three hundred mosques, was built with these casing blocks.

Today, the once-smooth sides of the pyramid are terraced into steps, and not a single inscription or casing block remains.

[contents]

TWENTY
SET AND HORUS

"Heavenly Brothers"

Most of what we think we know comes to us from scholars who have combed through the ruins of ancient Egypt, and found shards and fragments of texts and stone monuments to various gods and goddesses.

Not being brought up in the ancient religion of the Egyptians, most of the early scholars used their own frame of reference to try to explain a fully developed culture originating five thousand years ago. Typically this frame of reference was Christianity. It was extremely common before the twentieth century to use Christian concepts to try to explain ancient myths. It still happens today.

It seems to be human nature for people to believe that every culture which preceded theirs must have been primitive, backward, and savage. The Romans certainly thought so, as did the Greeks before them. Thus we have Western treasure seekers (they couldn't be described as archaeologists) in the nineteenth century using dynamite to force their way into places they hoped would yield treasures.

It was these men, and those who came before them, who determined what it was we should "know" to be true about ancient Egypt.

Seeing these huge triangular monuments for the first time, with chambers containing stone boxes the size of coffins, they came to the conclusion that these were the crypts of the dead, but on a massive scale.

They also concluded that these monuments must have
been built by slave labour. There is archaeological proof that the pyramids were *not* built by slave labour, but by craftsmen and by farmers during the time of year when they were not tending their fields.

So much material from ancient Egypt was unearthed that its study became an entire branch of archaeology, called Egyptology. If one asked an

Egyptologist what the Great Pyramid was, the answer would have been Khufu's burial chamber. These same Egyptologists explained away the maze of tunnels within the pyramids as a means to confuse potential grave robbers.

No, the Great Pyramid was not a burial chamber for the eternal rest of a pharaoh, or anyone else on this plane of existence. It was a temple to the gods—the home of a god.

Why seven pyramids? The ancient Egyptians saw this world we inhabit as a reflection of the heavens. The night sky was the body of Nut, the earth the body of her husband and twin, Geb.

It is interesting to note that when aerial photographs taken of the three pyramids—Khufu, Khafre, and Menkare, with the River Nile alongside—are superimposed over the constellation we call Orion, the three pyramids align perfectly with Orion's Belt, with the Nile as a perfect analogue to the Milky Way.

When one looks at the wonders of ancient Egypt from a spiritual point of view, not a scientific, architectural, or archaeological one, everything begins to make sense. When one sees the monuments for what they were—temples used in religious festivals—suddenly the ancient Egyptians no longer appear "primitive."

Westminster Abbey in London holds the tombs of people considered by their peers to be important, such as Sir Isaac Newton and Charles Darwin, buried alongside the monarchs of England. Supposing five thousand years from now a "Britainologist" discovered Westminster Abbey, what would he think it could be? The best guess might be a massive tomb to the rulers of the land, and probably all members of the same royal family.

Once we begin to look at the myths and the stories of ancient Egypt from that same spiritual angle, we see a much different story from the one we have always been told.

Only the Abrahamic faiths look at Deity as absolute—absolute good and absolute evil. Every other system of spirituality sees shades of grey.

It is only through the eyes of a Christian, Jew, or Muslim that a god such as Set is seen as evil. All other religions see him as a manifestation of something else. If Set is not evil, then what is he?

We have only to look at the ancient form of Horus, known as Horus the Elder, personified by Pharaoh, the king, the ruler, as the stabilizing force of the people. The true ruler of a nation was the person who could best bring stability to the nation.

We know from early texts that Horus and Set were at odds with each other. What is the antithesis of stability? Change. Horus and Set didn't represent the Abrahamic concept of Good versus Evil; they represented a more ancient concept of change versus stability.

Set and Horus are antagonists, not enemies. They are two sides of the same coin. You cannot have one without the other. To have only change would mean chaos, and the Egyptians had Ptah to represent that. To represent absolute stability, they imported Osiris, who was the personification of stasis, stagnation, and the eternal rest of death.

Set and Horus represent the day-to-day challenges of life; the balance between enough stability to build a high civilization, and enough change to keep it active, vibrant, and alive. When this balance is lost, that civilization falls. Too much change and the culture tears itself apart. Too much stability and the culture fades into the mists of time.

Change is constant. It is one of the reasons people have such a hard time understanding ancient Egyptian theology. Most "authorities" talk about Egypt as though everything happened at the same time, or over a short period of time. Atum becomes Aten, who becomes Amon, followed by Amon-Ra, and finally Ra. Or alternatively, they are represented as separate gods that have similar attributes. Consider the changes that have happened during the course of Christianity in a fraction of that time. The stories and myths that explain the relationship between Set and Horus's change and stability evolved over time.

When significant events happened, such as the unification of Upper and Lower Egypt, the stories were changed, or new stories created to

mythologize the events into the popular culture, and to lend divine reasoning for the events.

Just as Emperor Constantine converted to Christianity when he asked for a divine sign that would win him the Battle of Milvian Bridge, so people and cultures throughout history have assigned divine help to their struggles and victories. Set and Horus represent that struggle, from the daily job to the unification of a nation. The struggle is the same, only the scale is different.

All struggles can be simplified as change versus stability.

Whenever you have a problem in your life, you can invoke Set and Horus to help you through it. Change is not a bad thing; it is only different. Too much stability puts you into the realm of Osiris, from which stagnation and death come.

On the other hand, too much change, especially if it happens too fast for you to adapt to, is chaotic. This can be just as bad as an abundance of stability. By invoking Set and Horus together, you invoke the balance between change and stability into your life.

Most people don't think about the detrimental effects of stability. When things are stable, life seems easy. Yet sometimes that can also mean boring. If you have come to a point where something in your life has become a drain because of the drudgery of it, invoke Set and Horus together to create a balanced change.

Be careful—once change starts, it can be a wild ride! If you find your job boring, and you invoke Set and Horus to change that, you may find yourself without a job. Even so, that may be the best thing for you, because the next job may be much more suitable to you.

Just be prepared for unexpected results when dealing with change. Not necessarily bad results, just unexpected.

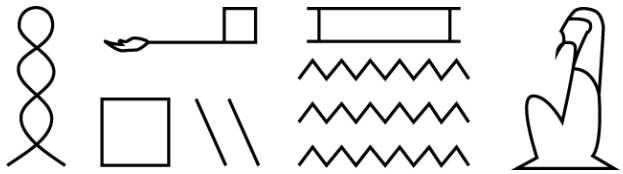
If too much change is the issue, and you feel you need more stability in your life, invoke Set and Horus together to bring the changes back into balance.

As with any scale that is tipped, the pendulum motion goes first one way, then the other. It takes time, and several cycles of the pendulum, to achieve the balance you seek.

INVOKING SET AND HORUS

What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, one red and one yellow candle, statues or pictures of the Neteru, picture of the Great Pyramid, rose petals, crushed mixed spice, and hieroglyphs of the Neter Hapy:

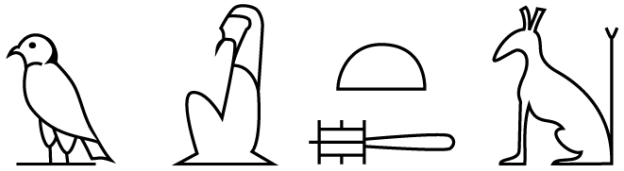


Hap-y

Preparation:

Don your white robe and tie a yellow and black and red cord around your waist. This will be in respect of Set and Horus, the two Neteru you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of their names:



Hor-us ~ S-et

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deities:

I breathe the sweet breath,
Which comes forth from thy mouth.
I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

I invoke the presence of Khaemwaset,
He who guards his great father the king, Pharaoh
Rameses II.
May you stand before me.
You are robed in full regalia with a crisp, white tunic.
Your gold belt of aurichalcum glints in the rays of Ra.
You wear the pelt of a leopard over your broad
brown shoulders,
Thus signifying that thou art indeed the Sem Priest.

May the wise guidance of Khaemwaset lead me to the House of
Eternity.
May my path be strewn with spices and flowers,
May my footsteps upon them release a heavenly scent.

Pause, and pick up from your altar your bowl of rose petals and crushed spices. Run your fingers through them and take deep breaths, inhaling the

aromas. Re-anoint your forehead, temples, throat, and the back of your neck with the sacred oil of frankincense, and utter:

Uat ap-na au.
The ways I have opened.
Ah, ab (utter your secret name),
Hail heart of (utter your secret name),
Ask that I may enter the House of Eternity.

Pause and look at the hieroglyph for the Neter Hapy. Imagine it on a lintel above your head as you enter the House of Eternity. Listen to the words of the Sem Priest Khaemwaset:

> *"Seeker, it is time to venture forward where you alone will run the gamut. You alone will know the secrets and celebrate your life's renewal. This was Khufu's greatest temple, not a grave to hold his body, not a place of lasting sadness, but a house to venture inwards. Say farewell to all your past lives."*

Pause, take a deep breath, and sip from your goblet to prepare yourself for your ordeal, your initiation.

Nuk sekeru-na.
Ar eq-kua er seta
Au eh-he har tet hru ent Hru Set,
Nuk kshesev nesenti t'a pa ma-ehti!

I have brought myself to silence.
I have entered into the sacred mysteries
And standing behind the throne on the day of Horus and Set,
I drive back disaster and sail forth with the right and truth!

I turn to face the portal,

May I be strengthened as I walk towards my
future ending.
Dark is the passage inside,
I pause, adjusting my eyes to the dimness,
May I be strengthened as I grope my way along a narrow hallway to a
ladder of five rungs.
I climb the five rungs, I stoop forward, bending my
body double,
I slowly crawl like a wolf.

Up and up I go,
I see nothing but darkness,
I hear nothing but my pounding heart.
Seventy-two steps have I scrambled, and
At long last I stand … I lift my gaze up to a cavern gently lit by a
suffused amber glow.
Cathedral-like is this chamber—immense, holy, a shrine
in itself,
It is the grand corbelled gallery.
Majestic layers flowing in upon you hold peculiar sounds that filter
upwards,
Sounds that come from the stones beneath my feet,
Causing me to swoon with pleasure.
I hear whispers saying:

> *"Deep within the bedrock of this temple are giant teeth of stone that act like tuning forks, forever adjusting this monument as the earth moves with the stars.'"*

Above me are stairways on the sidewalls centred by a deep hallway,
I call the Sem Priest to show me the way,
He who is masked and cloaked in the skin of a leopard,
He who waits for me,

He who guides me along the left-hand stairway has disappeared from my view.
May I be strengthened as I climb ninety-three steps leading to a wooden ladder with seven rungs.
Stooping once again, I make my way through a short tunnel,
I stand tall for a brief moment before stooping again.
I make my way along another short tunnel.

Pause and take a drink from your goblet.

I stand as the initiate on the threshold of the inner sanctum of Sutekh, child of Nut.
I pray that I may be worthy to enter this black granite-lined chamber.
Centred in the middle of this chamber is a large red-granite coffer—empty, ready.
May I be lowered into this bed of stone.
May my fragile body be positioned, my head to the south and my feet to the north.
To the sound of a drum, voices ring out in strange intonations.
The chanting rises; may I be filled with a floating sensation.
May I lay suspended whilst the Sem Priest utters soul sounds.
May Wahabs attend me,
May they stand at each corner of the sacred coffer,
Their fine hands resting delicately on the edges of the granite.
I pray that they intone vowel sounds for my rebirth,
Sounds that will penetrate the very core of my being.

Pause and imagine low humming, so deep that the chamber is completely saturated with vowel sounds that excite the crystals in the granite, causing

the coffer to vibrate. Your body is in momentary suspension. You shudder as the vibration from the coffer penetrates your body. A strange white powder is drifting around you and through the fine dust you see the walls turn transparent!

I no longer see the priesthood!
I am experiencing altered states of consciousness.
May I be raised to cosmic levels where much mystery will be told to me.
May I listen to multi-format through a different time continuum …

Hark! A voice from within,
The voice of Lord Sutekh speaks:

"This is only preparation; this is not the final setting."

Hail Set, Hail Sutekh,
May Wahabs attend me,
May they gently raise me out of the sacred coffer.
I stand tall as I leave the sacred chamber of Sutekh,
I pray for the guidance of the Sem Priest.

Pause and let the vibrations move through you, setting up a resonance wave that begins to separate consciousness from body. For an instant your molecules are suspended within a space-time not of this universe. They coalesce and you are projected forwards.

Backwards I walk down the stairway to the narrow-halled entrance, I pray that this will be the next phase of my journey to the reverse side of my soul.
Backwards, bending down double, I walk through a tunnel to the hallowed space of Horus, twin brother to Set.
The walls of this chamber are lined with grey granite,

I see centred in the floor of this chamber a white and gleaming coffer hewn from pure limestone.

Pause and imagine the sound of a drum. Voices ring out in strange intonations; chanting rises that fills you with a floating sensation.

Hail Set, Hail Horus!
May Wahabs attend me in the chamber of Horus.
May they gently lift my fragile body, then lower me into this stone bed.
Take care as you carefully position my head to the south, and my feet to the north.

No more do I see the priesthood,
In this chasm may I lay suspended.
Backwards through a void I plummet,
Deeper still my body is falling,
Through the inner space of nothing.

As I cross over a deeper chasm, I call upon the ancient ones to aid me!
I feel the might of the serpent current,
I am within the tunnels of Set!!

To primeval times, mirrored backwards,
Into a void of formless consciousness, I tumble right down into the abyss.
I sense a fearsome crushing,
I pray that it awakens the ancient notions within me where the polar axis loses all meaning.

Pause and reflect—you are much exalted by this magick and slip into a dream state, thus awakening the ancient serpent that surrounds the crown of your forehead. You have awakened the powers from nonbeing!

May scarlet dust swirl around me from a black sun that never sets.
May the chamber shafts turn into tunnels, each emitting a special tuning.

I call upon the star Sobdet!
Pull my body towards your radiant form.
May your blue-tinged rays flood the chamber, scattering within my being.
May I become the milk of stardust.
From within, may I perceive the spiral structure as my new being crosses the stellar ocean.

I pray that I may see the greater temple glowing like a crystal in the vortex.
I pray that yet another tunnel be opened so that I may travel towards the heavenly corona of the Great Bear.
I thank the heavenly ones who have opened my eyes to see Alkaid, Alioth and Mizar, Alcor, Phecda, followed by Megrez, then comes Merak and Dubhe. Wondrous is their star formation suspended in the outer limits!

I rejoice as the stars of Nut look on them hanging in perfect friendship.
I tremble with passion as I am absorbed into this cosmic realm of the gods.
I ask that I may move closer amongst thee and feel the mystery unfold,
I am listening to words that are of pure stardust!

Pause and listen to the voice beyond, just a whisper that is coming from the starry distance, coming from the empty vastness. You are rapt in visions, lost in dreaming. Listen, and hear yourself say:

Be gone, Wahabs, from the chamber of Horus.
I see the broad red stellar pathway, a pathway of the gods and shadows.

I pray that I may I see your hand extended towards me,
I pray that I may take it and be reawakened, and my body renewed!

I hear a voice that calls me,
Hail Set, Hail to thee child of Nut!!

I hear your voice boom through the starlight!

Pause and listen to the words of Set:

Nuk per Set ami-ab
Per-ab ami-kshat.
Anksh-a em t'ett'a-a.

I am coming forth, I am Set, pure of heart
Within the purity of my body
I live through my words.

Di-ek eni awik kher ka-ek,
Shesepi su ankhi yemef,
I ashek reni er heh,
Ben hehif em rek.

Give me your hands, holding thy spirit,
That you may receive it and may live by it,
I call now upon thy name,
And it shall never fail.

At this stage, you might want to take some personal time with Horus and Set for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with these deities. The important part of this stage is to open your heart to them, and enjoy their presence.

I (utter your secret name) thank thee, Horus and Set,
for being in my presence.
I thank thee for reawakening the ancient notions
within me.
I thank the heavenly ones who have opened my eyes to see the stars of the Great Bear. Wondrous is their star formation suspended in the outer limits!
Hail and farewell!

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes and, when you open them, say
these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

[contents]

TWENTY-ONE
BASTET

"Devouring Lady"

Bastet, or Bast, has been worshipped since at least the Second Dynasty of Egypt. Originally, she took the form of a lioness, or a human with the head of a lioness, and was the protector of Lower Egypt.

By the time of the Middle Kingdom, the domestic cat was seen as her sacred animal, and by the New Kingdom, the goddess was represented as a woman with the head of a cat, which is how we know her today.

She is the daughter of Ra, the sun god, who rode with him on his sun boat, protecting him from his enemies.

Through most of her history, Bast was a sun goddess, but as she changed from lioness to cat, her light also diminished to that of the moon. This happened as Upper and Lower Egypt were unified. As Sekhmet gained prominence, Bast was retained as a feline goddess, but changed from a rival lioness to a domestic cat.

Most of the information about Bast comes from the Greek historian Herodotus, who wrote about the worship of Bast around 450 BCE. Herodotus equated Bast with the Greek goddess Artemis.

Just as with the other leonine goddess, Sekhmet, Herodotus says that the Festival of Bast included the imbibing of great quantities of alcohol. It was red beer that had put the raging Sekhmet to sleep, after killing most of humanity, and it may have served a similar purpose for Bast. The lion was seen as the ultimate warrior, and even in the form of a domestic cat, Bast would have had similar attributes.

Domestic cats were well known in ancient Egypt. Having a cat (those who have cats know that you don't own them) in your household was a way to keep the goddess close. The death of a cat in your household was a cause of major grief. Those who could afford it, had the cat mummified and

buried with full ritual. Entire cemeteries of cats have been excavated, containing hundreds of thousands of cat mummies.

As the divine mother, and more particularly as protector for Lower Egypt, Bast became strongly associated with Wadjet, the patron goddess of Lower Egypt. Eventually she became Wadjet-Bast, which paralleled the similar pair of patron (Nekhbet) and lioness protector (Sekhmet) for Upper Egypt.

Later, Bast was renamed Bastet. Oddly, the addition of "et" to the end of the name denotes the feminine, so this would be like saying the feminine goddess Bast. Some scholars believe that this was a way of making Bast more diminutive, and a way of making Sekhmet the more dominant.

This makes some sense, in that Upper Egypt took over Lower Egypt when the two unified. The gods of the victor are usually the gods that come to be worshipped by the vanquished. In this case, Bast was retained, but with a less important role.

Modeled by the protectiveness of domestic cats with their kittens, Bast took on the role of the good mother. She was sometimes depicted with kittens, and women who wished to have children might wear a protective amulet showing Bast with kittens. The number of kittens around Bast indicated the number of children a woman wished to have.

Bast became a lunar goddess, most likely when the Greeks occupied Egypt, late in its history. The Greek occupation lasted for about five hundred years and, just as the Romans did with occupied lands, the Greeks took the local deities as their own but interpreted them by Greek standards of propriety. Thus, Bast was seen as being the Egyptian version of the Greek goddess Artemis, goddess of the moon.

The Greeks did this for more political than religious reasons. By associating their deities with the much older Egyptian deities, the Greeks sought to create continuity between the older Egyptian culture, and the newer Greek. This allowed the Greeks to claim their culture was much older and more mature than it really was, thus lending them authority by association.

The Greeks also decided that Bast must be the sister of Horus, whom they saw as the Egyptian version of Apollo. This was simply because Artemis and Apollo were siblings, and therefore the Egyptians deities needed to fit the Greek pantheon properly. It is this Greek version of the deities that was first introduced into common knowledge, as ancient Greek was a language easily translated, and at the time, no one knew how to translate the Egyptian hieroglyphics. It is for this reason that what is "known" about the ancient Egyptian deities is less than accurate.

Christian and Muslim beliefs followed and changed even further how the Egyptian deities were viewed. Eventually, the entire Egyptian pantheon was forgotten, or so fragmented, as to be unrecognizable.

Bast is invoked for protection, especially the motherly protection of children. Do not take Bast lightly because of her catlike appearance. You do so at your own peril! She has always been the fiercest of warriors, and anyone who has ever seen a cat with a mouse knows just how fierce even a domestic cat can be.

This is not the protection of a shield, but the protection of an active warrior, who will slice first and not bother to ask questions later. If your children must be out of your sight, as they walk to and from school or for any other reason, invoke the protection of Bast to keep them safe. With Bast watching over your kids, it's the people wishing to do them harm who should be worried.

Anyone coming into contact with those who are protected by Bast run the risk of ending up dead. That is how effective her protection is. For this reason, you only want to call on her protection for the most precious of things. Calling Bast literally is a life-or-death decision.

Bast would not be called for protection against business rivals, for example, unless you really want to see them dead. She would not be called for protection of your home, unless you find yourself under attack by some outside force. If you must walk alone late at night, call her to protect you from attack by muggers or others. Call Bast for situations where you

believe your life may be in danger, and she will ensure that any and all attackers are dealt with. Just don't be surprised at the violence involved.

INVOKING BASTET

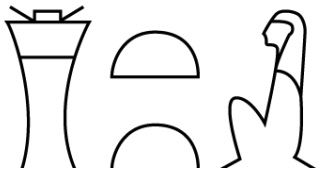
What you will need:

Oil of frankincense, incense, charcoal, goblet of wine or beer, fruit juice, or water, white crescent-shaped cookies, two purple candles, a statue or picture of the Neter, a sistrum, cymbals, or tambourine, white flowers, rose petals, bowl of water, amulet of amethyst, small faceted crystal, purple cord, and a silver bracelet.

Preparation:

Don your white robe and tie a white cord around your waist. This will be in respect of Bastet, the Neter you will be invoking. Anoint wrists, temples, and throat with oil of frankincense. Light candles. Prepare charcoal and add incense as required. Fill goblet with liquid, raise it in salutation to the gods, and place it back on your altar.

Meditate for a while on the hieroglyph of her name:



Ba-stet

Sit comfortably on an upright chair and commence rhythmic breathing for four to six rounds.

Say the temple prayer to the deity:

I breathe the sweet breath,
Which comes forth from thy mouth.

I behold thy beauty every day.
It is my desire
That I may be rejuvenated
With life, through love of thee.
Give me thy hands, holding thy spirit,
That I may receive it and may live by it.
Call thou upon my name unto eternity,
And it shall never fail.

Invocation:

I stand on the banks of the river Hapy and cry out,
Hail to thee, Bast!
May this sacred river be filled with festivities in honour of Bastet.
May the men play their reed pipes, and the women shake their sistra and tambourines.
May flower-decorated barges laden with merrymakers float leisurely down the river!
My joy knows no bounds at this moment; time has no meaning; it flows eternal like the waters of Hapy.
I have waited it seems from the dawn of time for this homecoming, at peace finally.
May singing and dancing, feasting and loving be the order of Bastet.
Rejoice and drink the golden ale to the goddess of Per-Bastet! Hail Bastet!
Great cat goddess, protector of all felines,
I have come to serve.

Pause and drink from your goblet, throw a handful of flower petals into the bowl of water, shake the sistrum, cymbals, or tambourine.

My dwelling is in your heart.
I listen to the cymbals clash,
I am wild motion.
I dance the dance for the goddess,

I pray receive me, and purify my heart.

Pause; see in your mind's eye a grand temple built of red granite standing on an island surrounded by water-filled canals. Each canal is a hundred feet wide; its banks are lined with trees that cast their welcome shade on the ever-growing heat of a perfect Khemit day. Within the walls of the temple are fabulous gardens. The perfume of roses, jasmine, and lavender fills the air around you. The joy which surrounds you is so life affirming. Drink it in deeply.

I (utter your secret name) have come to worship thee, Bastet, on this sacred day,
My heart pulsates with life joyous, life victorious,
I have come home.
I pray that I may be received into the House of Bastet,
The scent of jasmine and lavender is all around me and transports me to such heavenly realms!

Pick up a crescent-shaped white cookie and say:

I shall eat this as a sign of the moon.

Sprinkle a little more incense on the charcoal. Let the sanctity of this act sink within your innermost being and pause for a moment before speaking.

I feel the nearness of the goddess,
I feel love and gentleness as if the finger of Bastet has trailed across my cheek,
May this feeling be ever echoed in my heart.
Blessed be Bastet, I embrace your presence with open arms and rejoice in your grace and beauty!

Whatever is to come, I will meet with clarity and willingness, perfect trust, and perfect love.
May the portals of the temple swing open.

I pray that the great priesthood of Bastet be gathered
to witness this, my initiation.

Give yourself a moment before proceeding to the next part of the invocation. When you are ready, make your way towards the inner sanctum. It will be one of many portals you go through.

I cross the hallway of space and time to meet you,
O great goddess.
May I breathe your breath likened to fresh jasmine
and lavender.
Like a silver thread through the velvety darkness, may my astral ba
leave my body and travel to far-off places.
May my mortal body be cloaked in outer shadows.
I hear the whispering of phantoms from the shadows asking me:

"Why do you enter this sanctum?"

I am (utter your secret name), who seeks the mystery
of past ages,
I, who was once robed in purple,
I, who once took the sacred vows, take them again.
I pray that I may see the glory of the goddess.
Stand before me as I once knew you,
Colossal is your form,
Wrought in pure silver of the moon,
Your head is catlike,
Your body is that of a woman.
I behold the aegis in your left hand and, in your right, the sistrum that is
tinkling softly.
Around your feet are jasmine oil-filled lamps that cense and illuminate
your beautiful form.
May the gaze of your green eyes upon my fragile being turn the velvety
darkness into light.

May it awaken the mystery in the core of my being.
May my heartbeat echo that of the temple—resonant and rich in its rhythm.

Pause and sprinkle a little incense on the charcoals. Let your prayers rise up in the smoke, making their way towards the goddess. Turn your focus from the incense and imagine the giant form of Bastet in the middle of your temple space and take seven steps counterclockwise. Take a deep breath and imagine a secret portal opening between the silver feet of the goddess, and say:

I pray for courage so that I may enter this other place and tread the many steps of trial.

Dip your hand into the bowl of water and sprinkle a few drops above your head and say:

May this serve as a blessing.
May this sacred water wash over me and strip the many veneers of useless lifetime habits,
May it wash away ill feelings towards others, and distrust of my fellow beings.
May the world appear as if it has been washed clean in the sacred waters of Nun.
I, like many others, have sought to receive initiation of this path of the higher mental plane.
May the hallowed doors open on the inner planes so that I may pass through them.

Pause, and imagine your outer shell dissolving. Experience it fully and with no fear; fear only serves itself and its selfish desires. This act releases you from your limitations on all levels and prepares you for rebirth.

Hark! Echoed in my illumined back-brain
Is the divine spark loosening my psyche.
I pray thee, Bastet, in your godly wisdom,

May this serve to awaken my ancient pineal gland;
Only through darkness can my dormant sleeping brain be reawakened
to the secret rites of mystery.

You drift through the vast expanses of the universe, exploding into life as a new galaxy and gasping your last, spectacular out-breath as a dying star. Cycle after cycle you see all, feel all, and hear all. Your eyes open; it is time. A distant voice calls to you and you answer. Life beckons and the darkness wraps you in its protective embrace for the journey ahead.

May I drift in the ether of the unborn.
Through this may I live and flourish from the
outer spaces,
Wrapped in the cloak of darkness,
Only in true darkness shall I be cleansed by Bastet.

At this stage, you might want to take some personal time with Bastet for meditation, quiet introspection, conversation, or whatever you need to help build and foster your relationship with this deity. The important part of this stage is to open your heart to her, and enjoy her presence.

Pause; let out a long deep breath of relief and satisfaction. Life fills your lungs as you are birthed into being. Cry out:

Hail Bastet! Thou who hast birthed me into being,
I give thanks.

Take up the crystal from the altar and, holding it against the light of the flame, say:

May each element of this crystal sparkle with the intensity of a flawless
jewel,
May the colours throb with vibrancy and sensuality.
I drink this moment in.
May I savour the experience like a refreshing drink after an eternity in
the desert wastes.

Pause, go to the altar, and take a sip from your goblet. Using the oil, anoint your forehead with the symbol of the ankh. Take up the purple cord and say:

In the name of the goddess Bastet,
I tie this purple cord around my waist.
May I be received into the high priesthood of the Temple of Per-Bastet.

Pause and hang the amethyst amulet around your neck and say:

In the name of the goddess Bastet,
I wear this amulet.
May I be received into the high priesthood of the Temple of Per-Bastet.

Pause and place the silver bracelet on your right wrist and say:

In the name of the goddess Bastet,
I wear this bracelet.
May I be received into the high priesthood of the Temple of Per-Bastet.
May I stand tall amongst my fellow priests of Bastet.

Bast nefer dy ankh.
Hail Bast, in visible form,
Casting light into darkness.
Sesept em kekui.
I have come before you.
I kua ser-ten, uat sesh-tha, ta em hetep.
The path is opened, the earth is at peace.
You are so alive within me.

As you breathe out upon me,
May I receive your breath of stardust,
May it sink deep within me, seeping into every cell
and atom.
When I close my eyes, may the stars and galaxies explode behind my
eyelids.

May I feel their beginning and their end.
Yet, nothing truly dies, but only changes form and shape.

Ah U-eh Bast, uben em A-eh;
Ah U-eh, pesht em A-eh;
Pert Neteru pu nuk meri-v.

Hail, only One Bast, shining from the moon;
Hail, only One, shining from the moon;
Bring forth those gods for whom I am the beloved.

Hail Bastet!
May I always live with Bastet,
May you live within me always!

Stand silently, and think about what you have uttered and what has been said to you. Think of what you have been privileged to see. Close the shrine, if you have an enclosed shrine.

Blow out the candles.
Remove the foodstuff; you may leave the water.
Back away from your shrine/altar and bow.
Close your eyes, and when you open them,
say these words:

> *"I shall always remember that all deities are true and valid emanations of the Supreme One, and will not allow myself to become so obsessed with one aspect that I denigrate others, for this is not true love of Deity."*

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GLOSSARY

Abju: Ancient Egyptian name for *Abydos.*

Abydos: One of the most ancient cities of Upper Egypt.

Abyss: The great gulf or void that constitutes the separation of individual consciousness from its universal source. To Cross the Abyss is to transcend the world of subject and object and resolve the antinomies of mundane consciousness.

Adze: Ancient ritual object made from iron tektites; it was fashioned in the shape of the constellation *Ursa Major, The Great Bear* or the *Plough.* This also symbolised the god *Set.*

Aha: Some texts refer to Aha and Hor-Aha; was known as Menes.

Akasha: The theory that we all have access to a genetic memory, that all of history can be accessed through the Akashic Records.

Alcor: Star in the constellation of Ursa Major.

Alioth: Star in the constellation of Ursa Major.

Alkaid: Star in the constellation of Ursa Major.

Amenti: A mythological domain of the dead on the western shore of the Nile.

Ammut: Devourer of the dead.

Amon: Ancient local god of Thebes whose name means “hidden one” or “the Great Cackler.”

Amonet: Female form of Amon.

Andjety: Egyptian underworld god. His worship originated in the ninth Nome of Lower Egypt. His cult centre was at Busiris. Andjety was responsible for the rebirth of the individual in the afterlife. Depicted in anthropomorphic form, he wore a high conical crown surmounted by two feather plumes, and bore the crook and flail. Osiris, whose symbols were

also the crook and flail as well as the atef crown, was associated with Andjety.

Ankh (or *crux ansata*): The symbol of eternal life in ancient Egypt.

Anpu: See *Anubis*.

Antef: Early feudal warlord who later became one of the early pharaohs of Egypt.

Anubis: Greek form of Anpu—dog god, deity of the dead.

Apep: See *Apophis.*

Apis: The sacred bull, a theophany of the Ptah-Sokar cult at Memphis.

Apophis: A giant mythical serpent with mystical powers who was the enemy of the sun-god Re.

Asar: Ancient Egyptian for *Osiris.* There are more than one hundred names of gods that start with the prefix "Asar."

Asgard: The divine city where the Norse gods lived.

Atum: Sun god and creator of the universe. The name *Atum* carries the idea of "totality" in the sense of an ultimate and unalterable state of perfection.

Aurichalcum: Mysterious red-flecked gold, thought to have originated from the mythical Atlantis.

Auset: Ancient Egyptian name for Isis, means "exceeding queen or spirit."

Ba: Likened to one's personality.

Bakhu: God of the east and summit of the Two Horizons.

Bast, Bastet: Cat-headed protector goddess of Lower Egypt.

Behdet: Ancient Egyptian for Edfu.

Benben: Ancient mound of earth that sprang out of the first waters.

Chaos: The primal substance that is, paradoxically, by no means substantial, out of which the illusion of formless primordial matter appears to rise.

Crook: Emblem of sovereignty and divinity.

Djamet: See *Medinet Habu*.

Djeba: Another word for Edfu.

Djed: The ancient Egyptian symbol for stability.

Djehuty: See *Thoth*.

Djoser: The second king of the Third Dynasty, circa 2630–2611, son of Kha-Sekhemwy, a Setian king.

Duat: Ancient Egyptian for underworld.

Dubhe: Star in the constellation of Ursa Major.

Edfu: Greek form. Called Behdet by the ancient Egyptians, meaning "Exhaltation of Horus."

Enki (or *Ea*): "Lord of the Earth"—god of Mesopotamia.

Eye of Ra: Term describing the eye of the sun god, which was thought to exist as an independent entity; symbol was also associated with a number of goddesses.

Fayum: Modern name of Ta-she and Sher-resy.

Flail: Emblem of sovereignty and dignity.

Geb: Earth god and president of the divine tribunal on the kingship according to Osirian mythology.

Giza: A plateau south of modern Cairo. See *Rostau.*

Great Bear: Another name for Ursa Major.

Great Eternal: The unmanifest made pure existence.

Hapy: God of the annual Nile inundation. The god is shown in human form with aquatic plants on his head.

Hathor: Important cow goddess, whose worship may have originated in predynastic time;, name means "Mansion of Horus" or "House of Horus." She was variously worshipped as a woman with the ears of a cow, as a cow, and as a woman wearing a headdress composed of a wig, horns, and

sun disc. Considered the divine mother of each pharaoh. Main cult centre was based in Denderah.

Heru: Ancient Egyptian for *Horus.*

Heru-Khuti: Ancient Egyptian god of the east.

Het-Hert: Ancient Egyptian for Hathor.

Hidden One: A reference given to *Amon*—his form cannot be known.

Horus: Horus was the son of Isis and Osiris. Also identified with the ruling pharaoh.

House of Eternity: Great Pyramid of Khufu.

Hyksos: Asiatic people who invaded and occupied Egypt during the Twelfth Dynasty.

Imhotep: Vizier of Netjerikhet (Djoser) and architect of the Step Pyramid. An individual greatly respected for his wisdom and knowledge, eventually becoming deified after his death. The god Imhotep was considered to have influence over wisdom, writing, and medicine, and for that reason was linked with Tahuti and Ptah. The Greeks identified him with Aesculapius. His cult centres were based at Saqqara, Karnak, and Deir El-Bahri.

Imy-ut (or *imiut*)*:* Ancient fetish associated with the god Anpu, consisted of a stuffed, headless skin of an animal (usually a feline) tied to a pole mounted in a pot. Earliest mentions of the fetish occur during the First Dynasty (3100–2890 BCE).

Ineb-hedj: An ancient limestone wall built by Aha, also known as *Menes.*

Isa: Ancient form of *Isis.*

Isis: Wife of Osiris and mother of Horus.

Iuna: Roman moon goddess; also proper name for Earth's moon.

Iunet: Ancient Egyptian for Denderah.

Ka: Ancient Egyptian term for a spiritual essence.

Kagemni: Sixth dynasty philosopher and vizier who served under Teti I.

Karnak: Ancient name, Nesut-Towi, "Throne of The Two Lands," and site of the temple of the god Amon.

Khaemwaset: Rameses II's favourite son and high priest of Ptah in *Men-Nefer.*

Kharnsin: Annual sandstorm.

Khem: A name applied to Egypt as the black or red land. The black or red Nilotic mud that literally formed Egypt.

Khemit: See *Khem.*

Khemmis: Island in the Delta area where Isis gave birth to Horus.

Khentamenthes: Ancient dog god, and an other form of Set in Abydos.

Kher-heb: Priest, and lector and master of mortuary rituals.

Khnum: Potter god of the annual inundation of the silt of creation.

Khonsu: His original name means "navigator" or "wanderer," associated with the moon and healing.

Khufu: Reigned 2551-2528 BCE. He was the pharaoh who built the Great Pyramid.

Kom el-Ahmar: Modern name for *Nekhem.*

Kush: Ancient name for present Sudan.

Labyrinth: A complicated irregular structure with many passages, all designed to create confusion.

Luxor: Modern Arabic name for Thebes.

Ma'at: Goddess personifying truth, justice, and cosmic harmony. Representations of Ma'at show her in the guise of a woman wearing an ostrich feather in her hair, an upright feather, or the plinth she sat upon (representing the Primeval Mound). The pharaohs ruled through her authority and the vizier held the title of "Priest of Ma'at."

Mammisi: Coptic for “birth place” or “birth house”. Building attached to certain temples, examples being at Edfu, Denderah, and Philae. These buildings (the Ptolemaic ones at least) were composed of a small temple surrounded by a colonnade with screens in between the columns, where rituals were performed connected with the marriage of the goddess or birth of the child god.

Manu: God of the west and summit of the Two Horizons.

Medinet Habu: Ancient Djamet. Temple complex dating from the New Kingdom to the Late Period (1550–332 BCE). Situated at the southern end of the Theban west bank, opposite modern Luxor. The earliest part of the temple complex was a small temple built by Hatsepshut (1473–1458 BCE) and Thutmose III (1479–1425 BCE).

Megrez: Star in the constellation of Ursa Major.

Memphite Triad: Ptah, Sekhmet, and Nefertum.

Menes: Also known as Aha.

Men-Nefer: Ancient Egyptian form of *Memphis.*

Merak: Star in the constellation of Ursa Major.

Mer-wer: Lake at Fayum.

Meshenti: Regal crown of Set.

Meska: Skin of a bull.

Mesxet: Star in the constellation of Ursa Major.

Metchem: Sacred eye unguent used in the Opening of Mouth Ceremony.

Mizar: Star in the constellation of Ursa Major.

Mut: Goddess and consort of *Amon.*

Naqada: North of Thebes, ancient cult centre of Set.

Narmer: One of the last predynastic kings associated with the unification of Upper and Lower Egypt.

Natron: Ancient name, net-jeryt, "belonging to God," used mainly for embalming and purification. It is a naturally occurring sodium carbonate/sodium chloride found at Wadi El Natrun, north of modern-day Cairo.

Nebt-Hut: Egyptian form of *Nephthys.*

Nefertum: God of the primeval lotus blossom and son to *Ptah* and *Sekhmet;* the three form the triad of Memphis.

Nekhbet: Vulture goddess of Nekheb upholding the king's sway in Upper Egypt.

Nekhen: Now modern Kom el-Ahmar.

Nemes: Band or fillet, symbol of the "light of Nekheb"—Set.

Nephthys: Sister of Isis and Osiris. She helped Isis find the body of Osiris.

Nesut-Towi: See *Karnak.*

Neter: Ancient Egyptian word that we would equate with "god" or "goddess." But Neter's exact translation is "abstract principle" or "divine principle" and is not a male or female word.

Nomes: Pharaonic Egypt was divided into forty-two administrative districts, or Nomes. Each Nome had principal deities.

Nu (or *Nun*): God personifying the primeval waters out of which emerged the creator god. Nu is the "father to all gods," but this emphasises only his unrivalled antiquity as an element of the Egyptian cosmos—in terms of importance, he is superseded by the creator sun-god *Atum.*

Nubty: Name of the town and gold mine of Set.

Nuit: Infinite space and the infinite stars thereof. In a metaphysical sense, Nuit is the continuum of paradise that results from the resolution of mundane being into the elements of nonbeing. Nuit is represented as a human female form arched over the earth as in the Stele of Revealing. In a more specialised and magickal sense, she is the complement of Set. She is the north, and compares with Set, whose opposite is Horus in the south.

Nun: A being of ancient Egypt, believed to symbolize the primeval watery abyss.

Nut: See *Nuit.*

Ogdoad: The group of eight Elder Gods who created the known universe.

Opening of Mouth Ceremony: A long and complex rite in which links were established or renewed with the soul of the departed king. It also has very strong Setian implications.

Opet: Patron goddess of eastern Thebes. Also the name given to the Opet temple in Karnak.

Ophidian: A member of the serpentine order of reptiles.

Osireion: A mysterious subterranean building situated behind the Great Temple of Sety I.

Osirian: A follower of *Osiris.*

Osiris: Greek form of *Asar* and *Wasir.*

Per-Bastet: House of Bastet.

Peret: Time of sowing, from 15 October to 15 February.

Pesh-en-Kef: Associated with Set's forked tail. Usually made from a salmon-pinkish stone called carnelian, and commonly used in the Opening of Mouth Ceremony.

Pharaoh: From the Greek, meaning "great house."

Phecda: Also known as Phad, a star in the constellation of Ursa Major.

Pineal gland: Cosmic eye.

Ptah: God of *Memphis* and part of the triad of *Nerfertum* and *Sekhmet.*

Ptah-Sokar: Another name for Ptah, associated with mortuary statues.

Ptolemaic: Graeco-Egyptians.

Quema: Sacred incense to *Set* from *Nekhen.*

Ra: see *Re.*

Rameses II: Third king of the Nineteenth dynasty and greatest of all the nonroyal-blood kings of ancient Egypt. He was part of a long succession of Setian followers.

Re: Creator sun-god of *Khenemu* (or *Heliopolis*).

Re-Heru-Khuti: God of the noon sun.

Rostau: Necropolis containing the pyramid fields; was known as the *Duat*. A gateway, or entrance.

Saqara: A plateau overlooking the ancient city of *Men-Nefer.* Its vast courtyard or "field" was used for the celebration of the *Heb-Sed* festival.

Seb-Hur: Instrument of Anubis, used in the Opening of Mouth Ceremony. It symbolized Horus, the Great Star and god of
the south.

Sekhmet: Wife to Ptah and mother to Nerfertum; lion-headed goddess and part of the triad of Memphis. She is also associated with healing of the bones and with battle.

Sekhemti: The red and white crowns of Upper and Lower Egypt produced the Double Crown, a combination of the two emblems.

Sem Priest: The chief or high priest. He also held the first and most honourable station as the one who offered sacrifice and libation in the temple, the highest post. He appears to have been called "the prophet" and his title in the hieroglyphic legends is "Sem." The Sem Priest was the only person who was lawfully allowed to kill the king if he proved unable to continue to rule the land of *Khem.* This would be the result of being unable to meet the test of the *Heb-Sed,* of becoming gravely ill, or perhaps of being mortally wounded in battle. The most famous Sem Priest was *Setne Khaemwaset,* favourite and most royal son of *Rameses II.* Apart from having the responsibility for arranging the many *Heb-Sed* festivals for his father the king, this particular priest was probably the first Egyptologist of those times to actually set about restoring the *Saqara*

plateau. This would have included the many pyramids and temples, some of which were already two thousand years old.

Set (or Sut): The primordial god of the ancient Egyptians; no earlier god exists in the recorded history of the present human race. The word "soot" is derived from this incalculably ancient name. Set is also the prototype of *Shaitan* or Satan, god of the south whose star is *Sothis.* Set or Sut (literally meaning "black") is the chief colour (or *kala*) of Set. Black indicates the dark mysteries of this god, which were originally enacted in the Underworld, "netherworld," or Amenta. The god is lord of Amenta, or "hidden land"—in other words, hell. Hell is the epitome of subconsciousness, and therefore, of the True Will or Hidden Sun, the sun behind the sun symbolised by the Star of Set.

Setian: A follower or worshipper of the god *Set.*

Setereion: Author's renaming of *Osireion.*

Sety I: Second king of the Nineteenth dynasty, and father to *Rameses II.*

Shaitan: The god of the Yezidi, who personified the star *Sothis* or Sobdet. The rising of this star heralded the inundation of the river Nile, which brought blessed relief to a sun-stricken land.

Shaman: An early priest who would adopt the guise of an animal by wearing its skin, horns, and tail. The carrying of totem animals later developed into the standards bearing the emblems of the popular deities of the regions, or *Nomes.*

Shemu: Month of harvest, 15 February to 15 June.

Sher-resy: Ancient name for Fayum.

Shu: God of sunlight and air. Shu takes a human form wearing a plume (which is also the hieroglyph for his name) on his head, with his arms raised supporting the sky goddess *Nut,* whom he holds apart from her consort the earth god, *Geb.*

Sirius: A star in the constellation of Canis Major and one of the brightest stars in our night sky. Being only eight and a half light years from the Earth, also means it is one of our nearest neighbours.

Sistrum (or Seshesht): Musical instrument associated with Hathor, used by women primarily when participating in rituals or ceremonial activities.

Smu: Iron needle used for the Opening of Mouth Ceremony.

Sobek: Crocodile god whose cult centre was Fayum. He was also the patron deity of many of the kings of the Thirteenth dynasty.

Sokar: Hawk god of the Memphite necropolis, also known as "lord of the mysterious region."

Sokaris: See *Sokar.*

Sothis: See *Sirius* and *Shaitan*.

Sphinx: Form of a recumbent lion with the head of a royal personage.

Sut: Means "the opener." Sut is the brother of the sun, *Horus* (who "shuts" or "closes").

Sutekh: Another name for *Set.*

Sut-Har: Another name for *Set.*

Talisman: A charm or amulet, an object supposedly capable of working magick.

Tefnut: Primeval goddess personifying moisture. She is the twin sister and female consort of *Shu.*

Tekenu: Mysterious figure in a hooded sack-shaped garment that was always present at Opening of Mouth Ceremonies.

Temu: Cosmic god.

Temu-Heru-Khuti: God of the setting sun.

Terra Firma: Earth.

Thebes: Greek form of modern-day Luxor.

Thoth: Divine scribe for the gods. The record keeper. Also associated with the moon and the ibis.

Tun-tet: Ostrich feather, used in the Opening of Mouth Ceremony.

Two Horizons: See *Sut-Har.*

U-atch: Sacred oil used for the nostrils of the dead in the Opening of Mouth Ceremony.

Ur-Hekau: "The Mighty One of Spells." The Great Magick Power represented the thigh, or khepsh, of the goddess Nut, in which the star dwells. The term *ur-hekau* connects this light with hekt, or heket, the lunar ophidian (serpent), currently represented by the frog, lizard, hare, ape, hyena, and other lunar symbols of change or magickal transformation. The ancient Egyptians used a magick wand called *Ur-Hekau.* It was in the form of a ram-headed snake. This was the symbol of the "Living Word" that had its origins in feminine nature. The ram was a symbol of Amon, and also the Age of Aries; the hidden god carried over from the previous æon when the crocodile was the zoötype of Set, the god born of the thigh of Typhon. The custodian of this magickal wand would be the *Sem Priest.*

Ursa Major: The constellation of the thigh, which typified the birthplace of Light in the Dark of the Abyss. The goddess of the seven stars of Ursa Major, with *Set* the dog-star as the annual proclaimer of the goddess, were reflected terrestrially as the sixteen sanctuaries of *Osiris*—eight in Upper Egypt, and eight in Lower Egypt. *Nut* was typified celestially by this constellation. The seven stars of this complex symbolised Night or Typhon and her offspring, to which at a later time was added her first male child, *Set* or *Sothis.* It is interesting to note that the *adze* is shaped in the form of *Ursa Major.*

Uwas Sceptre: A sceptre made in the likeness of the god *Set.* This emblem of dignity was carried by the pharaoh during ceremonial and state occasions, regardless of whether the king was a follower of this deity.

Wadjet: The cobra goddess of Buto and the guardian and preserver of royal authority over Lower Egypt.

Wahab: The lowest rank of priests in the temple. Nevertheless, they were necessary for the daily working of the temple. All of the priesthood were very conscious about their diet, and in general, "the priests abstained from most sorts of pulse, mutton, and swine's flesh"; and in their more solemn purifications, even excluded salt from their meals. They were as strict about their ablutions as their diet. They bathed twice a day and twice during the night, and some were so strict that they would only wash themselves with water that had been tasted by the ibis. Every third day, they would shave their head and entire body. They spared no pains when it came to the promotion of cleanliness. Grand ceremonies of purification took place in preparation for their fasts, many of which lasted from seven to forty-two days. Some would fast for an even longer period. During this time, they abstained entirely from meat, herbs, and vegetables. All other extra indulgences were put aside. However, the priests enjoyed great privileges. They paid no taxes, no part of their income was used for the necessary expenses of life, any land they owned was free from all duties, and a state allowance of corn was given to them, as well as provision from the public stores.

Wasir: Ancient Egyptian form of Osiris.

Wepwawet: "Opener-of-ways," appears originally to have been a war god who led the king to battle, but in later times he became a god of the dead, and was eventually assimilated into *Anubis.* He is depicted as a wolf standing on a *Nome* standard. He is also the original and chief deity of *Abju,* a realm later to be usurped by *Osiris.*

Zep Tepi: A mysterious form of the "first ones" in ancient Egypt.

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